

THE  
ART of PAINTING  
IN  
MINIATURE:

TEACHING

The speedy and perfect Acquisition of that Art  
without a Master.

By Rules so easy, and in a Method so natural as to render  
this charming Accomplishment universally attainable.

CONTAINING

- |   |   |
|---|---|
| I. The Difference between<br>Painting in Miniature, and<br>other Kinds of Painting.                           | Stone or Wood; for Land-<br>skips, Terrasses, Water,<br>Ruins, Rocks, &c.   |
| II. The Management of Co-<br>lours in Draperies, Lin-<br>nen, Lace, Furrs, &c.                                | IV. The Art of Painting all<br>Sorts of Flowers, with the<br>proper Colours required<br>to represent Nature to the<br>highest Perfection. |
| III. The Method of mixing<br>Colours for Carnations;<br>for painting of Architec-<br>ture, or any Building of | V. The various Methods of<br>Painting.  |

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*Translated from the Original FRENCH*  
The FOURTH EDITION.

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To which are now added,

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|---|--|
| I. Certain Secrets of one of<br>the greatest Italian Pain-<br>ters for making the finest<br>Colours, Burnished Gold,<br>Shell Gold, &c. | II. Some general instructive<br>Lessons for the Art of<br>Drawing. And |
|   | III. The Usefulness and Be-<br>nefit of Prints.                        |

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L O N D O N :

Printed for J. HODGES, at the *Looking-glass* on London-  
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MDCCLXXXIX.

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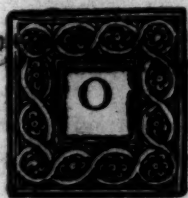
To His Grace

THE

DUKE of MONTAGU,

MASTER of the GREAT WARDROBE,  
GREAT MASTER of the Most Honourable ORDER of the BATH, and  
KNIGHT of the Most Noble ORDER of the GARTER.

*May it please Your Grace.*



ONE of the noblest  
Purposes of the Art  
of Painting being  
to preserve the Images of  
Illustrious Persons to Posterity,

## DEDICATION.

terity, this Treatise is naturally inscrib'd to One of the most illustrious Personages of this Time.

But your celebrated Favour for the Charming Art, leads me also naturally to address YOUR GRACE on this Occasion, to whom we are so highly indebted for the Advancement of Painting and all the Politer Arts in *Great-Britain*.

The noble and generous Use you have constantly made of your Princely Rank

## *DEDICATION.*

Rank and illustrious Qualities, for the Protection and Encouragement of Arts, and the Cultivation and Embellishment of Human Life, has distinguish'd your GRACE as one of the Glories of the Age, and endear'd you as an invaluable Blessing to your Country.

I could not therefore publish a Treatise on the Art of Painting, without paying Homage to your GRACE at the same Time, and putting

# DEDICATION.

ting it under the Protection of a Name that has the highest Authority with all the polite and ingenious Part of Mankind.

I am,

MY LORD,

*Your Grace's*

*most obedient,*

*and most devoted,*

*humble Servant*

THE





T H E  
P R E F A C E.



THE ART of PAINTING wants no Man's Eloquence to recommend it. It ravishes wherever it appears; and lays the whole World in Subjection to its Charms. I shall not therefore, with the Generality of Writers on this Subject, enter into a Detail of Beauties and Perfections, which are universally known and admir'd; and give a recommendatory Character of what has every where the highest Reputation. My Business here, by way of Preface, is only to give some Account of the following Treatise: And this I shall do by way of Extract from the *Original Preface*; which being written in the *Romish Commu-*

## The P R E F A C E.

*Communion*, with a peculiar and very filial Regard to the *Religious*, the whole of it would not, perhaps, appear very gracefully in the Language of a Protestant Country.

To guard against any Offence which skilful Painters might be led to take at the Publication of this little Assemblage of Instructions, it is declar'd, that it was not intended for them, but for the Tyro's only and Novices in the Art, and such as cannot easily be provided with a Master to qualify them for this charming Employment: And it is certain, there are Thousands of Persons in *Great Britain*, as well as in other Nations, who have a greater Passion for this Art than they have Opportunity to cultivate it. The Country affords but few Painters, whose Instructions are of any Value; and good Pieces of this kind are very rare among us; while great Numbers of both Sexes, of Fortune and Leisure, who with a Genius for Painting are devoted to a Country-Life, languish away many a heavy Hour for want of some Intelligence in this Art, which they might pass very agreeably with a little

## The P R E F A C E.

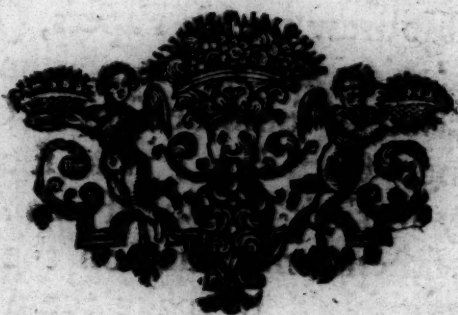
little Skill in it: And, perhaps, a rural Life, or a Recess in the Country, cannot be sweeten'd by a more elegant Amusement.

The Author of the following Treatise has conceal'd his Name, but insinuated enough in his Preface to let us know He was a Man of Fortune, who painted only for the Entertainment of his Friends and his private Diversion. This I mention to shew the Reader, that he need not be apprehensive of that Falshood and Reserve we too often meet with in Books of this Subject written by profess'd Painters. He drew up his Papers, (of which the following are a Translation) for the Instruction of some Persons of Quality at a distance from him; who succeeded so happily in their Pursuit of this Art by the Help of them only, that on their Instances, he resolv'd to make them publick; hoping that every one, with the least Genius for the Art of Painting, would find his Method as plain and intelligible, and reap as much Benefit from his Instructions, as his Pupils of Quality; since he has begun at the very *Elements*, or A, B, C, of *Miniature*, and omitted not  
the

## The P R E F A C E.

the least Matter or Circumstance that is requisite to a full and perfect Elucidation of the Art.

I shall only add, that the *French* were charm'd with the Work, as soon as it was publish'd; and made such a Demand for it, that it quickly ran through several Editions; and spreading among their Neighbours on the Continent, has been translated with great Success into their respective Tongues.







THE  
ART OF PAINTING  
IN  
MINIATURE, &c.

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I.



Undertake not here to celebrate the Praises of *Painting*: Many learned Men, who have so happily treated of the Dignity and Excellence of this charming Art, have saved me the Labour; since what they have said of *Painting* in General, is also true of *Miniature* in Particular. I will only add in a few Words, the Peculiarities which distinguish it from every other Species of Painting.

It is more delicate.

It requires a nearer View.

It is not easily done but in *Little*.

It is wrought only upon Velum or Paper.

And the Colours are diluted only with Gum-water.

B

To

To succeed in this Art, a Man should be perfectly skilled in the Art of *Designing* or *Drawing*: But as most People who affect the one, know little or nothing of the other, and would have the Pleasure of *Painting*, without giving themselves the Trouble of learning to *design*, (which is indeed, an Art that is not acquired without a great deal of Time, and continual Application,) Inventions have been found out to supply the Place of it; by means of which a Man *designs* or *draws*, without knowing how to *design*.

II. THE first is *Calking*: That is, if you have a Mind to do a *Print* or *Design*, in Miniature, the Back-side of it, or another Paper, must be blacken'd with Small-coal, and then rubb'd very hard with the Finger wrapt in a linnen Cloth: Afterwards the cloth must be lightly drawn over the Side so blacken'd, that no black Grains may remain upon it to soil the Velom you would paint upon; and the *Print* or *Draught* must be fastened upon the Velom with four Pins, to keep it from shifting. And if it be another Paper that is blacken'd, it must be put between the Velom and the *Print*, or *Draught*, with the blacken'd Side upon the Velom. Then with a blunted Pin or Needle, you must pass over the principal Lines or Strokes of the *Print*, or *Draught*, the Contours, the Plaits of the Drapery, and  
over

over every thing else that must be distinguished; pressing so hard, that the Strokes may be fairly marked upon the Velom underneath.

III. *COPYING* by *Squares* is another convenient Method for such as are but little skill'd in the Art of *Designing*, and would copy Pictures, or other Things, that cannot be *calked*. The Method is this: The Piece must be divided into many equal Parts by little Squares, marked out with Charcoal, if the Piece be clear and whitish, and the Black can be fairly seen upon it; or with white Chalk, if it be too brown and dusky. After which, as many Squares of equal Dimensions must be made on white Paper, upon which the Piece must be *designed*; because if this be done immediately upon Velom, (as one is apt to miscarry in the first Attempt) the Velom may be soiled with false Touches. But when it is neatly done upon Paper, it must be *calked* upon the Velom in the Manner before described. When the Original and the Paper are thus order'd, observe what is in each Square of the Piece to be *designed*, as a Head, an Arm, a Hand, and so forth; and place it in the corresponding Part of the Paper. And thus finding where to place all the Parts of the Piece, you have nothing to do but to form them well, and to join them together. By this Method you may reduce or enlarge

a Piece to what Compass you please, making the Squares of your Paper greater or lesser than those of the Original; but they must always be of an equal Number.

IV. To copy a Picture, or other Thing, in the same Size and Proportion, another Method is, to make use of varnish'd Paper, or of the Skin of a Hog's Bladder, very transparent; such as is to be had at the Gold-beaters. Talc or Isinglass will likewise do as well. Lay any one of those Things upon your Piece; and, thro' it you will see all the Strokes and Touches; which are to be drawn upon it with a Crayon or a Pencil. Then take it off; and fastening it under Paper or Velom, set up both against the Light, in the manner of a Window; and with a Crayon, or a silver Needle, mark out upon the Paper or Velom you have put uppermost, all the Lines and Touches you shall see drawn upon the varnished Paper, Bladder, Talc, or Isinglass you have made use of, and which will plainly appear thro' this Window.

After this Manner, making use of the Window, or of Glass exposed to the Light, you may copy all Sorts of Prints, Designs, and other Pieces, on Paper or Velom; laying and fastening them under the Paper or Velom, upon which you would draw them. And 'tis a very good and a very easy Contrivance for doing Pieces of the same Size and Proportion.

If



If you have a Mind to make Pieces look another Way, there is nothing to be done but to turn them; laying the *printed* or *drawn* Side upon the Glass, and fastening the Paper or Velom upon the Back of it; remembring to let your Lights fall on the left Side.

A good Method likewise to take a true Copy of a Picture in Oil, is to give a Touch of the Pencil upon all the principal Strokes, with Lake tempered with Oil; and to clap upon the Whole a Paper of the same Size: Then passing the Hand over it, the Touches of the Lake will stick, and leave the *Design* of your Piece expressed upon the Paper, which may be *calked* like other Things. But you must remember to take off, with the *Crum* of Bread, what remains of the Lake upon the Picture, before it be dry.

You may likewise make use of Pounce, made of powder'd Charcoal put in a linnen Rag; with which the Piece you would copy must be rubb'd, after you have prick'd all the principal Strokes or Touches, and fastened white Paper, or Velom, underneath.

V. But a surer and easier Help than all these, for one who knows nothing of Designing, is a Mathematical Compass. It is generally made of ten Pieces of Wood, in form of Rulers, half a quarter of an Inch thick, half an Inch broad, and a Foot long,

or more, according as you have a Mind to draw Pieces of a greater or lesser Size. To facilitate the Construction of this Instrument, I here exhibit a Figure of it, with an Explanation of the Manner in which it is to be used.



This little Beard A is to be of Fir, and cover'd with linnen, or any other Cloth; because the Piece you copy, and the Velom or Paper you copy upon, must be fixed upon it. Upon this Board must the Compass also be fixed, with a large Pin, by the End of the first Foot B, deep enough to keep it close, but not so deep as to hinder it from turning easily. When you have a Mind to reduce Things, place your Original on the Side of the Foot C, and the Velom or Paper you would draw upon, on the Side of the Foot B; removing the Velom or drawing it nearer, according as you intend to *reduce or enlarge*.

In

In order to enlarge a Piece, you have nothing to do but to change the Places of your Original and your Copy, placing the last towards C, and the other on the Side of B.

And in both one and the other Method, a Crayon or leaden Needle must be put in the Foot, under which the Velom lies; and a Pin, a little blunted, in that over the Original; with which all the Traces are to be followed; conducting the Pin with one Hand, and with the other pressing gently upon the Crayon or Needle, that marks the Velom. When the Crayon, or Needle, bears sufficiently upon the Velom, you have no Occasion to touch it.

By this Instrument you may also draw in equal Dimensions: But in order to this, the Compass must be fixed in another Manner upon the Board; for if it is to be fastened upon it by the Middle at D; and your Original and your Copy must be fix'd on each Side of this middle Foot, at equal Distances; or from Corner to Corner; that is, from C to E, when the Pieces are large. One may likewise draw several Copies at once of equal and different Dimensions.

VI. THESE are all the Helps I can give to such as are not Masters of *Design*: For those that are, they have nothing to do with them.

When, therefore, your Piece is marked out upon the Velom, you must pass with a Pencil of very clear *Carmine*, over all the Traces, to the end they may not be effaced as you work: Then clean your Velom with the Crum of Bread, that no Black may remain upon it.

VII. Your Velom must be pasted upon a little Plate of Brass or Wood, of the Size you would make your Piece, to keep it firm and tight; but this pasting must be on the Edges of your Velom only, and behind the Plate: For which Purpose your Velom must exceed your Plate above an Inch on every Side. For the Part you paint upon, must never be pasted; because it would not only give it an ill Look, but you could not take it off if you would. Cut off the little Shags and Locks of the Velom; and wetting the fair Side with a linnen Cloth, dipt in Water, clap the other upon the Plate with a clean Paper between them: So much as hangs over, must be pasted upon the Back of the Plate, drawing it equally on all Sides, and hard enough to stretch it well.

VIII. THE chief Colours made use of for Painting in Miniature, are

*Carmine*



Carmine  
 Venice and Florence Lake  
 Rose Pink  
 Vermillion  
 Red Lead  
 Brown Red  
 Red Orpiment  
 Ultramarine  
 Verditer  
 Indigo  
 Gall-stone  
 Yellow Oker  
 Dutch Pink  
 Gamboge  
 Naples Yellow  
 Pale Masticot  
 Deep Yellow Masticot  
 Ivory-Black  
 Lamp-Black:  
 True Indian Ink  
 Bistre, or Wood-foot  
 Raw Umber  
 Burnt Umber

Sap-Green

Verdegrease

Flake-White

Crayons of all Colours

Gold and Silver-shells

Leaf-Gold or Silver

Pallets of Ivory, and Pencil-sticks

Ivory Boxes, containing Ivory-Shells; in which are put the Colours for Miniature.

N. B. *All the Colours above-specified, with every Implement and Utenfil, necessary in the Practice of Painting in Miniature, are prepared and sold at most Print-Shops in London and Westminster.*

*The Seven transparent Colours, which are used where Writing is seen thro' the Colour.*

Liquid	{	Lake
		Blue
		Yellow
		Grass-Green
		Dark-Green
		Purple Colour
	{	Brown

IX. As all Colours taken from Earth and other heavy Matter, are always too coarse, be they never so well ground, especially for delicate Work, because of a certain Sand remaining in them; the finest Parts may be drawn out by diluting them with the Finger in a Cup of Water. When they are well steeped, let them settle a while: Then pour out the clearest, which will be at Top, into another Vessel. This will be the finest, and must be let dry; and when 'tis used, must be diluted with Gum-water, as I shall shew hereafter. This is a very good Contrivance, especially for *Flake-white*, in which there is a chalky Matter; which, like the coarse and heavy Parts in other Colours, sinks to the Bottom of the Cup it is steep'd in.

X. If you mix a little of the Gall of an Ox, a Carp, or an Eel, particularly of the last, in green, black, gray, yellow and brown Colours, it will not only take away their greasy Nature, but also give them a Lustre and Brightness they have not of themselves. The Gall of Eels must be taken out when they are skinn'd, and hung upon a Nail to dry; and when you would use it, it must be diluted with Brandy, and a little of it mix'd with the Colour you have diluted already. This likewise makes the Colour stick better to the Velom, which it hardly

does when it is greasy : Moreover, this Gall hinders it from scaling.

XI. SOME Colours are made clearer by Fire, as *Yellow Oaker*, *Brown Red*, *Ultramarine*, and *Umber* : All others are darken'd by it. But if you heat the said Colours with a sharp Fire, they change; for the *Brown Red* becomes yellow; *Yellow Oaker* becomes red; *Umber* reddens also. *Ceruse* by Fire takes the Colour of Citron, and is often called *Masticot*. Observe, that *Yellow Oker* heated becomes more tender than it was, and softer than *Brown Red*. Likewise *Brown Red* heated becomes softer than fine *Yellow Oaker*. Both are very proper. The finest and truest *Ultramarine* heated upon a red-hot Iron, becomes more glittering; but it wastes, and is coarser and harder to work with in Miniature, when 'tis purged after this Manner.

XII. ALL these Colours are diluted in little Cups of Ivory, made on purpose, or in Sea-shells, with Water, in which Gum-Arabic and Sugar Candy are put. For Instance, in a Glass of Water put a Piece of Gum as big as a Walnut, and half that Quantity of Sugar Candy. This last hinders the Colours from scaling when thy are laid on, which they generally do when they want it, or the Velom is greasy.

This



This Gum-water must be kept in a neat Bottle corked; and never must you take any out of it, with a Pencil that has Colour upon it, but with a Quill, or some such Thing.

Some of this Water is put in the Shell with the Colour you would temper, and diluted with the Finger till it be very fine. If it be too hard, you must let it soften in the Shell with the said Water, before you dilute it. Afterwards let it dry: And do thus with every Colour, except *Lilly-Green*, *Sap-Green*, and *Gamboge*, which must be temper'd with fair Water only. But *Ultramarine*, *Lake*, and *Bistre* are to be more gummed than other Colours.

If you make use of Sea-shells, you must let them steep two or three Days beforehand in Water: Then cleanse them in boiling hot Water, mix'd with Vinegar, in order to carry off a certain Salt, which otherwise sticks to them, and spoils the Colours that are put to them.

XIII. To know whether Colours are sufficiently gummed, you have nothing to do but to give a Stroke of the Pencil upon your Hand, when they are diluted, which dries immediately: If they chap and scale, there is too much Gum; if they rub out by passing the Finger over them, there is too little. It may be seen likewise when the Colours are laid on the Velom, by passing the

the Finger over them. If they stick to it like a Powder, it is a Sign there is not Gum enough, and more must be put in the Water with which you temper them. Take Care, though, you do not put too much; for that makes the Colour extreamly hard and dry. It may be known likewise by their Glewiness and Brightness: So, the more they are gummed, the darker they paint: And when you have a Mind to give a greater Strength to a Colour, than it has of itself, you have nothing to do but to give it a great deal of Gum.

XIV. PROVIDE yourself with an Ivory Pallet, very smooth, as big as your Hand; on one Side of which the Colours for the *Carnation*, or naked Parts of a Picture, are to be ranged in the following Manner. In the Middle put a great deal of *White*, pretty largely spread; because it is the Colour most made use of: And upon the Edge, from the Left to the Right, place the following Colours, at a little Distance from the *White*.

Masticot

Dutch Pink

Orpiment

Yellow Oker

Green, composed of Verditer, Dutch Pink, and White, in equal Quantities.

Blew, made of Ultramarine, Indigo and White, to a great Degree of Paleness.

Ver-

Vermillion

Carmine

Bistre, and

Black.

On the other Side of the Pallet, spread some *White* in the same manner as for the *Carnation*. And when you have a Mind to paint Draperies, or other Things, place near the *White* the Colour you would make 'em of, in order to work as I shall shew hereafter.

XV. THE Use of good Pencils is a great Matter. In order to make a good Choice, wet them a little; and if the Hairs keep close together, as you turn them upon the Finger, and make but one Point, they are good: But if they close not together, but make several Points, and some are longer than others, they are good for nothing; not for *dotting* in particular, and least of all for *Carnation*. When they are too sharp pointed, with only four or five Hairs longer than the rest, yet closing all together, they are, notwithstanding, good; but they must be blunted with a Pair of Scizzars, taking care at the same time you do not clip away too much. 'Tis proper to have two or three sorts of them; the largest for laying the *Grounds*, and *Dead-colouring*; and the smallest for *finishing*.

To bring the Hairs of your Pencil to join close together and make a good Point, you must often put the Pencil just between your  
Lips

Lips when you are at Work, moistening and pressing it close with the Tongue, even when there is Colour upon it; for if there be too much, some of it is taken off by this means, and enough left for giving fine and equal Touches. You need not apprehend this will do you any Harm. None of the Colours for *Miniature*, except *Orpiment* (which is Poison) when they are prepared, have either ill Taste or ill Quality. This Expedient must especially be used for *dotting*, and for *finishing*, particularly the naked Parts of a Picture, that the Touches may be neat and fair, and not too much charged with Colour. As for Draperies and other Things, as well in *dead-colouring* as in *finishing*, 'tis sufficient, in order to make the Hairs of your Pencil join well, and to unload it when it has too much Colour, to draw it upon the Edge of the Shell, or upon the Paper you must put upon your Work to rest your Hand on, giving some Strokes upon it before you work upon your Piece.

XVI. To work well in *Miniature*, you must do it in a Room that has but one Window, and fix your self very near it, with a Table and a Desk almost as high as the Window; placing your self in such a Manner, that the Light may always come in on the left Side, and never forward, or on the Right.



XVII. WHEN you would lay a Colour on all Parts equally strong, as for a *Ground*, you must make your Mixtures in Shells, and put in enough for the Thing you design to paint; for if there be not enough, 'tis a great Chance but the Colour you mix afterwards, is too dark or too light.

XVIII. AFTER having spoken of Velom, Pencils and Colours, let us now shew how they are to be employed. In the first Place, then, when you would paint a Piece, be it *Carnation*, *Drapery*, or any Thing else, you must begin by *Dead-colouring*, that is to say, by laying your Colours on with liberal Strokes of the Pencil, in the smoothest manner you can, as the Painters do in Oil; not giving it all the Force it is to have for a *finishing*: I mean, make the *Light* a little brighter, and the *Shades* less dark than they ought to be; because in *dotting* upon them, as you must do after dead-colouring, the Colour is always fortified, and would at last be too dark.

XIX. THERE are several Ways of *Dotting*; and every Painter has his own. Some make their *Dots* perfectly round. Others make them a little longish. Others *hatch* by little Strokes, that cross each other every way, till the Work appears as if it had been wrought with *Dots*. This last Method is the

the best, the boldest, and the soonest done. Wherefore I advise such as would paint in *Miniature*, to use it, and to inure themselves from the first to *dot* in the *plump* and the *soft* way; that is to say, where the *Dots* are *lost*, in a manner, in the *Ground* upon which you work, and only so much appears as is sufficient to make the Work seem *dotted*. The *hard* and the *dry* Way is quite the reverse, and always to be avoided. This is done by *dotting* with a Colour much darker than your *Ground*, and when the Pencil is not moisten'd enough with the Colour, which makes the Work seem rough and uneven.

XX. Study likewise carefully to *lose* and *drown* your Colours one in another, so that it may not appear where they disjoin; and to this end, soften or allay your Touches with Colours that partake of both, in such sort that it may not appear to be your Touches which cut and disjoin them. By the Word *Cut*, I conceive what manifestly *separates* and *divides*, and does not *run in* and blend it self with the neighbouring Colours; which is rarely practis'd but upon the Borders of Drapery.

XXI. WHEN your Pieces are finish'd, to *beighten* them a little, gives them a fine Air: That is to say, to give, upon the Extremity of the *Lights*, small Touches with a Colour

yet

yet *lighter*, which must be *lost* and *drowned* with the rest.

XXII. WHEN the Colours are dry upon your Pallet, or in your Shells, in order to use them, they must be diluted with Water. And when you perceive they want *Gum*, which is seen when they easily rub off the Hand or the Velom, if you give a Touch with them upon either (as I have said already) they must be temper'd with Gum-water, instead of pure Water, till they are in a good Condition.

XXIII. THERE are several sorts of *Grounds* for Pictures and Portraits. Some are wholly dark, composed of *Bistre*, *Umber*, and *Cogn-Earth*, with a little *Black* and *White*: Others more yellow, in which is mixed a great deal of *Oker*: Others grayer; which partake of *Indigo*. In order to paint a *Ground*, make a Wash of the Colour or Mixture you would have it, or according to that of the Picture or Portraiture you would copy; that is to say, a very light *Lay*, in which there is hardly any Thing but Water, in order to soak the Velom. Then pass another *Lay* over that, somewhat thicker, and strike it on very smoothly with large Strokes, as quick as you can, not touching twice in the same Place before it be dry; because the second Stroke carries off what has been

been laid on at the first, especially when you lean a little too hard upon the Pencil.

XXIV. OTHER dark *Grounds* are likewise made of a Colour a little greenish; and those are most in Use, and the properest to lay under all sorts of Figures and Portraitures, because they make the *Carnation*, or naked Parts of a Picture, appear very fine; are laid on very easily, and there is no occasion to *dot* them, as one is often obliged to do the others, which are rarely made smooth and even at the first; whereas in these one seldom fails of Success at the first Bout. To make them, you must mix *Black*, *Dutch Pink* and *White* all together, more or less of each Colour, according as you would have them *darker* or *lighter*. You are to make one *Lay* very light, and then a thicker, as I said of the first *Grounds*. You may also make them of other Colours, if you please; but these are the most common.

XXV. WHEN you paint a Holy Person upon one of these *Grounds*, and would paint a small *Glory* round the Head of your Figure, you must not lay the Colour too thick in that Part, or you may even lay none at all, especially where this *Glory* is to be very bright; but *lay* for the first Time with *White* and a little *Oker* mix'd together, of a sufficient Thickness; and in proportion as you

go



go from the Place of the Head, put a little more Oker; and to make it lose it self, and *eye away*, with the Colour of the *Ground*, *hatch* with a free Stroke of the Pencil, following the Round of the *Glory*, sometimes with the Colour of which it is made, and sometimes with that of the *Ground*, mixing a little *White* or *Oker* with the last, when it paints too dark to work with: And do this till one be insensibly lost in another, and nothing can be seen to disjoin them.

XXVI. To fill an entire *Ground* with a *Glory*, the brightest Part is laid on with a little *Oker* and *White*, adding more of the first, in proportion as you come nearer the Edges of the Picture: And when the *Oker* is not strong enough (for you must always paint darker and darker) add *Gall-stone*; afterwards a little *Carmine*; and, lastly, *Bistre*. This *first Laying*, or *dead-colouring*, is to be made as *soft* as possible; that is to say, let these shadowings *lose* themselves in one another without Gap or Intersection. Then the Way is to *dot* upon them with the same Colours, in order to *drown* the Whole together, which is pretty tedious, and a little difficult, especially when there are Clouds of *Glory* on the *Ground*. Their *Lights* must be fortified in proportion as you remove from the Figure, and finished, as the rest, by *dotting*, and *rounding* the Clouds; the bright

bright and obscure Parts of which must run insensibly into one another.

XXVII. For a *Day-sky*, take *Ultramarine* and a good deal of *White*, and mix them together. With this make a *Lay*, as smooth as you can, with a large Pencil and liberal Strokes, as for *Grounds*; applying it paler and paler as you descend towards the *Horizon*; which must be done with *Vermillion* or *Red Lead*, and with *White* of the same Strength with that where the Sky ends, or something less; making this *Blew* lose it self in the *Red*, which you bring down to the Skirts of the Earth, or Tops of Houses, mixing towards the End, *Gall-stone*, and a good deal of *White*, in such a manner that the Mixture be still paler than the former without any visible Intersection or Parting between all these Colours of the Sky.

XXVIII. WHEN there are Clouds in the Sky, you may spare the Places where they are to be; that is to say, you need not lay on any *Blew* there, but form them, if they are reddish, with *Vermillion*, *Gall-stone* and *White*, with a little *Indigo*; and if they are more upon a *Black*, put in a good deal of the last; painting the Lights of one and the other with *Masticot*, *Vermillion* and *White* more or less of any of these Colours, according to the Strength you would give them or according to that of the Original you copy

copy ; *rounding* the Whole as you *dot* ; for 'tis a difficult Matter to lay them very smooth at the first painting : And if the Sky is not even enough, you must dot it also.

It is at your Pleasure to exempt the Places of the Clouds ; for you may *lay* them upon the *Ground* of the Sky ; heightening the bright Parts by putting a good deal of *White*, and fortifying the Shadows by using less. This is the shortest Way.

XXIX. A Night or stormy Sky is done with *Indigo*, *Black* and *White*, mixed together ; which is *laid* as for a Day-Sky. To this mixture must be added *Oker*, *Vermillion*, or *Brown-Red* for the Clouds ; the Lights of which are to be of *Masticot*, or *Red Lead*, and a little *White* ; now redder, now yellower, at Discretion. And when it is a tempestuous Sky, and Lightening appears in some Places, be it blue or red, it is to be done as in a Day-Sky. *drowning* and *losing* the whole together at the first-forming or dead-colouring, and at the finishing.





## Of DRAPERIES.

XXX. **T**O paint a blew Drapery, put *Ultramarine* near the *White* upon your Pallet; and mix a Part of one with the other, till it makes a fine *Pale*, and has a Body. With this Mixture you must form the brightest Parts; and then, adding more *Ultramarine*, form such as are darker; and go on after this manner till you come to the deepest Plaits, and the thickest Shades, where you must lay pure *Ultramarine*: And all this must be done as for a First-forming or Dead-colouring; that is to say, laying the Colour on with free Strokes of the Pencil, yet as smooth as you can; *losing* the Lights of the Shadows with a Colour neither so pale as the *Lights*, nor so dark as the *Shades*. Then *dot* with the same Colour as in the first-forming, but a small matter deeper; that the *Dots* may be fairly seen. All the parts must be *drowned* one in another, and the Plaits appear without Intersection. When the *Ultramarine* is not dark enough to make the deeper Shadows, how well soever it be gummed, mix a little *Indigo* with it to finish them. And when the Extremities of the *Lights* are not bright enough, heighten them with *White* and a very little *Ultramarine*. XXXI.



XXXI. A Drapery of *Carmin*e is done in the same manner as the *blue* ; except, that in the darkeſt Places there is to be a *Lay* of pure *Vermillion*, before you dead-colour with *Carmin*e, which muſt be applied at top ; and in the ſtrongeſt Shades, it muſt be gumm'd very much. To deepen it the more, mix a little *Biſtre* with it.

XXXII. THERE is likewise made another Red Drapery, which is firſt drawn with *Vermillion*, mixing *White* with it to dead-colour the bright Places ; laying it pure and unmixed for ſuch as are darker ; and adding *Carmin*e for the grand Shades. 'Tis finiſh'd afterwards, like other Draperies, with the ſame Colours. And when the *Carmin*e with the *Vermillion* don't *darken* enough, work with the firſt alone, but only in the deepeſt of the Shades.

XXXIII. A Drapery of *Lake* is made in the ſame Manner with that of *Carmin*e ; mixing a good deal of *White* with it for the bright Places, and very little for thoſe that are dark. 'Tis finiſhed likewise with *dotting* ; but you have nothing to do with *Vermillion* in it.

XXXIV. *Violet*-Draperies are likewise done after this Manner ; after making a Mixture of *Carmin*e and *Ultramarine*, putting  
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always *White* for the bright Parts. If you would have your Violet be Columbine or Dove-Colour, there must be more *Carmine* than *Ultramarine*: But if you would have it blower and deeper, put more *Ultramarine* than *Carmine*.

XXXV. A Drapery is made of a *Flesh-Colour*, beginning with a *Lay* made of *White*, *Vermillion*, and very pale *Lake*; and making the *Shades* with the same Colours, using less *White* in them. This Drapery must be very pale and tender, because the Stuff of this Colour is thin and light; and even the *Shades* of it ought not to be deep.

XXXVI. To make a yellow Drapery, put a *Lay* of *Masticot* over all; then one of *Gamboge* upon that, excepting the brightest Places, where the *Masticot* must be left entire. Then dead-colour with *Oker*, mix'd with a little *Gamboge* and *Masticot*, putting more or less of the last, according to the Strength of the *Shades*. And when these Colours don't *darken* enough, add *Gall-stone*. And *Gall-stone* pure and unmix'd is used for the thickest *Shades*, mixing a little *Bistre* with it, if there be occasion to make them still darker. You finish by *dotting* with the same Colours you dead-colour'd with, and *losing* the *Lights* and the *Shades* in one another.

XXXVII. If you put *Naples-Yellow*, or *Dutch Pink*, in lieu of *Masticot* and *Gamboge* you will make another sort of *Yellow*.

XXXVIII. THE *Green* Drapery is made by a general *Lay* of *Verditer*; with which if you find it too blue, mix *Masticot* for the *Lights*, and *Gamboge* for the *Shades*. Afterwards add to this mixture *Lilly-Green* or *Sap-Green* to shadow with; and as the *Shades* are thicker, put more of these last *Greens*; and even work with them pure and unmix'd, where they are to be extreemly dark. You finish with the same Colours, a little darker.

By putting more *Yellow*, or more *Blue* in these Colours, you may make different sorts of *Greens*, as you please.

XXXIX. To make a *black* Drapery, you dead-colour with *Black* and *White*, and finish with the same Colour, putting more *Black*, as the *Shades* are thicker; and for the *darkest*, mix *Indigo* with it, especially when you would have the Drapery appear like Velvet. You may always give some Touches with a brighter Colour, to heighten the *Lights* of any Drapery whatsoever.

XL. A white woolen Drapery is made by a *Lay* of *White*, in which there must be a very small matter of *Oker*, *Orpiment* or *Gall-stone*, that it may look a little yellowish.

Then dead-colour, and finish the Shades with *Blue*, a little *Black*, *White* and *Bistre*; putting a great deal of the last in the *darkest*.

XLII. THE *Light-Gray* is begun with *Black* and *White*, and finish'd with the same Colour deeper.

XLII. FOR a *brown* Drapery, make a *Lay* of *Bistre*, *White* and a little *Brown-Red*; and shadow with this mixture, made a little darker.

XLIII. THERE are other Draperies, called *variable*, because the *Lights* are of a different Colour from the *Shades*. These are mostly used for the Vestments of Angels, for young and gay People, for Scarfs and other airy Attire, admitting of a great many Folds, and flowing at the Pleasure of the Wind. The most common are the *Violet*; of which they make two Sorts, one, where the *Lights* are blue; and the other, where they are yellow.

XLIV. FOR the first, put a *Lay* of *Ultramarine* and very pale *White* upon the *Lights*, and shadow with *Carmin*e, *Ultramarine* and *White*, as for a Drapery wholly *Violet*; so that only the grand *Lights* appear blue. Yet they must be dotted with *Violet*, in which there is a great deal of *White*; and lost insensibly in the *Shades*.

XLV.



XLV. THE other is done by putting upon the *Lights* only, instead of *Blue*, a *Lay* of *Masticot*; working the rest as in the *Drapery* all *Violet*, excepting, that it must be dotted, and the *light* Parts blended with the *shadowy*, that is, the *Yellow* with the *Violet*, with a little *Gamboge*.

XLVI. THE *Carmin-Red* is done like the last; that is, let the *Lights* be done with *Masticot*, and the *Shades* with *Carmin*; and to lose the one in the other, make Use of *Gamboge*.

XLVII. THE *Lake-Red* is done like that of *Carmin*.

XLVIII. THE *Green* is done as the *Lake*; always mixing *Verditer* with *Lilly* or *Sap-Green*, to make the *Shades*; which are not very dark.

XLIX. SEVERAL other Sorts of *Draperies* may be made at Discretion, always taking care to preserve the Union of the Colours, not only in one sort of Cloth or so, but also in a *Group* of several Figures; avoiding as much as the *Subject* will allow, the putting of *Blue* near the Colour of *Fire*, of *Green* against *Black*; and so of other Colours which cut and disjoin, and whose Union is not kind enough.

L. SEVERAL other Draperies are made of foul Colours, as *Brown-Red*, *Bistre*, *Indigo*, &c. And all in the same manner. Likewise of other Colours, simple and compound; the Agreement between which, is always to be minded, that the Mixture may produce nothing harsh and disagreeable to the Eye. No certain Rule can be laid down for this. The Force and Effect of your Colours are only to be known from Use and Experience, and you must work according to that Knowledge.

LI. *Linen* Cloaths are done thus: After drawing the Plaits or Folds, as is done in a Drapery, put a *Lay* of *White* over all: Then dead-colour, and finish the *Shades* with a Mixture of *Ultramarine*, *Black* and *White*; using more or less of the last, according to their Strength or Tenderneſs; and in the greatest Deepnings put *Bistre*, mix'd with a little *White*; giving only some Touches of this Mixture, and even of pure *Bistre* upon the Extremities of the greatest Shadows, where the Folds must be drawn, and lost with the rest.

LII. THEY may be done in another manner, by making a general *Lay* of this Mixture of *Ultramarine*, *Black* and very pale *White*; and dead-colour, as I said before, with the same Colour, but a little deeper. And

And when the *Shades* are *dotted* and finish'd, heighten the *Lights* with pure *White* and lose them with the *Deepnings* of the Linnen. But of whatever sort you make them, when they are finish'd, you must give a yellowish Teint of *Orpiment* and *White* to certain Places; laying it lightly on, and as it were in Water; so that what is underneath may, notwithstanding, plainly appear, as well the *Shadows* as the *Dotting*.

LIII. *Yellow* Linnen Cloaths are done by putting a Lay of *White*, mix'd with a little *Oker*. Then form and finish the *Shades* with *Bistre*, mixed with *White* and *Oker*; and in the thickest *Shades* use pure *Bistre*: And before you finish, give some Teints here and there of *Oker* and *White*, and others of *White* and *Ultramarine*, as well upon the *Shades* as the *Lights*; but let them be very bright; and drown the whole together in *dotting*, and 'twill look finely. As you finish, heighten the Extremities of the *Lights* with *Masticot* and *White*. You may add to this Sort of Linnen, as well as to the *White*, certain Bars from Space to Space, as in *Turkey-Manruas*; that is, small Stripes *blue* and *red* with *Ultramarine* and *Carmin*e; One of *Red* between two of *Blue*, very bright and clear upon the *Lights*, and deeper upon the *Shades*. Virgins are pretty often dress'd with Vails of this sort [ by *Popish* Painters ], and Scarfs of this kind are put about Necks that are

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bare

bare ; because they become the Teint mighty well.

LIV. If you would have both these Sorts of Linnen transparent, and the Stuff or other thing that is beneath, appear through them, make the first *Lay* for them very light and clear, and mix in the Colour to shadow with, a little of that which is underneath, especially towards the End of the Shades ; and only do the Extremities of the Lights, for the *Yellow*, with *Masticot* and *White* ; and for the *White*, with pure *White*.

They may be done in another Manner, especially when you wou'd have them altogether as clear as *Muslin*, *Lawn*, or *Gawze*. To this End form and finish what is to be beneath, as if nothing was to be put over it. Then mark out the *light* and clear Folds with *White* or *Masticot* ; and a *Shadowy* with *Bistre* and *White*, or with *Black*, *Blue*, and *White*, according to the Colour you would make them of ; making the rest somewhat fainter : Yet this is not necessary but for the Parts that are not to be so clear.

LV. *Crape* is done the same Way ; excepting, that the Folds of the *Shades* and the *Lights*, and the Borders too, are to be mark'd out with little Filaments of *Black* upon what is underneath ; which is likewise to be finished beforehand.



LVI. WHEN you would make a Stuff like a *watered* Tabby, make the Waves upon it with a Colour a little lighter, or a little darker, in the *Lights* and the *Shades*.

LVII. THERE is a Manner of touching Draperies, which distinguishes the *Silken* from the *Woolen*. The last are more terrestrial and *sensible*; the others more light and fading. But it must be observed, that this is an Effect, which depends partly upon the Stuff, and partly upon the Colour; and for employing these in a Manner suitable to the *Subjects* and the *Deepnings* of Painting, I will here touch upon their different Qualities.

LVIII. WE have no Colour, which partakes more of Light, nor which comes nearer the Air, than *White*; which shews it to be fickle and fleeting. It may, nevertheless, be held and *brought to* by some neighbouring Colour, more heavy and *sensible*; or by mixing them together.

LIX. *Blue* is a most fleeting Colour: And so we see, that the Sky and the remotest Views of a Picture are of this Colour; but it will become lighter and *fickler*, in Proportion as it is mix'd with *White*.

LX. PURE *Black* is the heaviest and most terrestrial of all Colours; and the more of it you mix with others, the nearer you bring them to the Eye.

Nevertheless, the different Dispositions of *Black* and *White* make also their Effects different: For *White* often makes *Black* disappear; and *Black* brings *White* more into View; as in the Reflection of Globes, or other Figures to be made round, where there are always Parts that fly, as it were from the Eye, and deceive it by the Craft of Art: And under the *White* are here comprehended all the light Colours; as under the *Black*, all the heavy Colours.

*Ultramarine* is, then, soft and light.

*Oker* is not so much so.

*Masticot* is very light; and so is *Verditer*.

*Vermillion* and *Carmine* come near this Quality.

*Orpiment* and *Gamboge* not so near.

*Lake* holds a certain Mean, rather soft than rough.

*Dutch-Pink* is an indifferent Colour, easily taking the Quality of others. So it is made terrestrial by mixing it with Colours that are so; and on the contrary, the most light and fleeting by joining it with *White* or *Blue*.

*Brown-Red*, *Umber*, *Dark-Greens*, and *Bistre*, are the heaviest and most terrestrial, next to *Black*.

LXI. SKILFUL Painters, who understand *Perspective*, and the Harmony of Colours, always observe to place the dark and *sensible* Colours on the Fore-Parts of their Pictures; and the most light and fleeting they use for the Distances and remote Views. And as for the Union of Colours, the different Mixtures that may be made of them, will learn you the Friendship or Antipathy they have to one another. And upon this you must take your Measures for placing them with such Agreement as shall please the Eye.

LXII. For the doing of *Lace*, *French-Points*, or other Things of that Nature, put over all a *Lay* of *Blue*, *Black* and *White*, as for Linen: Then heighten the Flower-work with pure *White*: Afterwards make the *Shades* above with the first Colour, and finish them with the same. When they are upon the *Carnation*, or naked Parts of a Picture, or upon any thing else that you would shew through another, finish what is beneath as if nothing was to be put over it: and at Top, make the *Points* or *Lace* with pure *White*, shadowing and finishing them with the other Mixture.

LXIII. If you would paint a Fur, you must begin with a kind of Drapery, done, if it be dark, with *Bistre* and *White*, making  
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the Shadowings of the same Colour, with less *White*. If the Fur be White, do it with *Blue*, *White* and a little *Bistre*. And when this Beginning or First-forming is done, instead of dotting, draw small Strokes, turning, now in one Manner, now in another, according to the Course and Flatting of the Hair. Heighten the *Lights* of dark Furs with *Oker* and *White*; and of the other with *White* and a little *Blue*.

LXIV. For doing a Building, if it be of Stone, take *Indigo*, *Bistre* and *White*, with which make the Beginning or first Form of it; and for shadowing it, put less of this last; and more *Bistre* than *Indigo*, according to the Colour of the Stone you would paint. To these you may likewise add a little *Oker*, both for the forming and the finishing. But to make it finer, you must give, here and there, especially for old Fabricks, blue and yellow Teints, some with *Oker*, others with *Ultramarine*, mixing always *White* with them, whether before the First-forming, provided they appear through the Draught, or whether upon it; *loosing* and *drowning* them with the Rest when you finish.

LXV. WHEN the Building is of Wood, as there are many Sorts, it is done at Discretion; but the most ordinary Way is to begin or first-form with *Oker*, *Bistre* and *White*, and finish without *White*, or with  
very



very little; and if the *Shades* are deep, with pure *Bistre*. In the other they add sometimes *Vermillion*, sometimes *Green* or *Black*; in a Word, just according to the Colour they would give it; and they finish with *Dotting*, as in *Draperies* and every thing else.



## Of CARNATIONS, or the Naked Parts of Painting.

LXVI. **T**HERE are in *Carnation* so many different Colourings, that it would be a difficult Thing to give general Rules upon so variable a Subject. Nor are they minded, when one has got, by Custom and Practice, some Habit of working easily: And such as are arrived to this Degree, employ themselves in copying their Originals, or else they work upon their Ideas, without knowing how: Insomuch that the most Skilful, who do it with less Reflection and Pains than others, would likewise be more put to it to give an Account of their Maxims and Knowledge in the Matter of Painting, if they were to be asked what Colours they made use of for making such and such a Colouring, a Teint here, and another there.

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Nevertheless, as Beginners, for whom I design this little Work, want some Instruction at the first, I will shew, in general, after what Manner several *Carnations* are to be done.

LXVII. IN the first Place, after having drawn your Figure with *Carmin*e, and ordered your Piece, apply, for Women and Children, and generally for all tender Colourings, a Lay of *White*, mixed with never so little of the *Blue*, made for Faces, of which I have told the Composition; But let it hardly be seen.

LXVIII. AND for Men, instead of *Blue*. they put in this first Lay a little *Vermillion*; and when they are old, a little *Oker* is mix'd with it.

LXIX. AFTERWARDS follow all the Traces with *Vermillion*, *Carmin*e and *White*, mixed together; and begin all the *Shades* with this Mixture, adding *White* in Proportion as they are weaker; and putting but little in the darkest, and none, in a manner, in certain Places, where strong Touches are to be given; for Instance, in the Corner of the Eye; under the Nose; at the Ears; under the Chin; in the Separations of the Fingers; in all the Joints; at the Corners of the Nails; and generally in every Part, where you would mark out Separations in  
*Shades*

*Shades* that are obscure. Neither need you fear to give to those Places all the Force and Strength they ought to have as soon as you begin or first-form them, because in working at top with *Green*, the *Red* you have put there is always weakned.

LXX. AFTER having begun, or first-formed, or dead-coloured, with *Red*, make blue Teints with *Ultramarine* and a great deal of *White*, upon the Parts which *fly* from the Eye; that is to say, upon the Temples; under and in the Corners of the Eyes; on both Sides the Mouth, above and below; a little upon the Middle of the Forehead; between the Nose and the Eyes; on the Side of the Cheeks; on the Neck, and other Places where the Flesh has I know not what blue Cast with it.

Yellowish Teints are likewise made with *Oker*, or *Orpiment*, and a little *Vermillion* mixt with *White*, under the Eye-brows; on the Sides of the Nose towards the Bottom; a little underneath the Cheeks, and upon the other Parts which rise and come nearer the Eye.

'Tis, especially, for these Teints, that the natural Complexion is to be observed, in order to catch it; for Painting being an Imitation of Nature, the Perfection of the Art consists in the Justness and Simplicity of the Representation, especially in Face-Painting.

LXXI. WHEN, therefore, you have done your first *Lay*, your Dead-colouring, and your *Teints*, you must work upon the *Shades*, dotting with *Green* for the *Carnations*, or naked Parts; mixing, according to the Rule I have given for the *Teints*, a little *Blue* for the Parts which *fly* from the Eye; and on the other Hand, making it a little yellower for those that are more *sensible*; that is to say, which rise, and come nearer the Eye. And at the End of the *Shades*, on the Side of the *Light*, you must blend and *lose* your Colour insensibly in the Ground of the *Carnation* with *Blue*, and then with *Red*, according to the Places where you paint. If this Mixture of *Green* does not work dark enough at first, pass over the *Shades* several times, now with *Red*, and now with *Green*; always dotting: And this do till they are as they should be.

LXXII. AND if you cannot, with these Colours, give the *Shades* all the Force they ought to have, finish, in the darkest, with *Bistre* mixt with *Orpiment*, *Oker*, or *Vermillion*, and sometimes with pure *Bistre*, according to the Colouring you would make; but lightly, laying on your Colour very clear.

LXXIII. You must *dot* upon the *clear* and *bright* Places with a little *Vermillion* or  
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*Carmin*e, mixt with much *White*, and a very small Matter of *Oker*, in order to *lose* them with the *shadowy*, and to make the *Teints* *die away* insensibly into one another; taking Care, as you *dot*, or *hatch*, to make your Strokes follow the Turnings and Windings of the fleshy Parts. For tho' the Rule be to cross always, this Dotting or Hatching ought to appear a little more here, because it *rounds* the Parts.

And as this Mixture might make a Colouring too red, if it was always to be used, they work likewise in every Part, to blend the Teints and the Shades, with *Blue* and a little *Green*, and much *White*, so mixed as to be very pale; excepting, nevertheless, that this Colour must not be put upon the Cheeks, nor upon the Extremities of the clear Parts, no more than the other Mixture upon these last, which must be left with all their Light; as certain Places of the Chin, of the Nose, and of the Forehead, and upon the Cheeks; which, and the Cheeks, ought, nevertheless, to be redder than the rest, as well as the Feet, the Hollows of the Hands, and the Fingers of both.

Observe, that these two last Mixtures ought to be so pale, that the Work shall hardly be visible; for they serve only to soften it; to unite the Teints with one another, and the *Shades* with the *Lights*, and to *drown* the Traces. Care must likewise be taken,

taken, that you work not too much with the *Red* Mixture upon the blue Teints, nor with the *Blue* upon the others; but change the Colour from Time to Time, when you perceive it works too blue or too red, till the Work be finished.

LXXIV. THE *White* of the Eyes must be shadowed with this same *Blue*, and a little *Flesh-Colour*; and the Corners, on the Side of the Nose, with *Vermillion* and *White*; giving them a little Touch of *Carmine*. The Whole is softened with this Mixture of *Vermillion*, *Carmine*, *White*, and a very small Matter of *Oker*.

The Apples or Balls of the Eyes are done with the Mixture of *Ultramarine* and *White*; the last prevailing a little; adding a little *Bistre*, if they are yellowish; or a little *Black*, if they are gray. Make the little black Circle in the Middle, called the *Chrystal* of the Eye; and shadow the Balls with *Indigo*, *Bistre*, or *Black*, according to the Colour they are of; giving to each a small Touch of pure *Vermillion* round the *Chrystal*; which must be *lost* with the rest at the Finishing. This gives Vivacity to the Eye.

The Round or Circumference of the Eye is done with *Bistre* and *Carmine*; that is to say, the Slits or Partings and the Eye-lids, when they are large and bold; especially the upper ones; which must after wards be  
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soften'd with the Red or Blue Mixtures I have mentioned before, to the End they may be *lost* in one another, and nothing seem interlected.

When this is done, give a little Touch of pure *White* upon the *Cbrystal*, on the Side of the *Lights*. This makes the Eye shine, and gives Life to it.

LXXV. THE Mouth is dead-coloured with *Vermillion*, mix'd with *White*; and finish'd with *Carmin*e, which is softened as the rest. And when the *Carmin*e does not work dark enough, mix a little *Bistre* with it. This is to be understood of the Corners in the Separation of the Lips; and particularly, of certain Mouths half open.

LXXVI. THE Hands, and all the other Parts of *Carnation*, are done in the same manner as the Faces; observing, that the Ends of the Fingers be a little redder than the rest. When your whole Work is form'd and dotted, mark the Separations of all the Parts with little Touches of *Carmin*e and *Orpiment* mix'd together, as well in the shadowy as the *light* Places; but a little deeper and stronger in the First; and *lose* them in the rest of the *Carnation*.

LXXVII. THE Eye-brows and the Beard are dead-colour'd, as are the Shades of *Carnations*, and finished with *Bistre*, *Oker*,  
or

or *Black*, according to the Colour they are of, drawing them by little Strokes the Way they ought to go; that is to say, give them all the Nature of Hair. The *Lights* of them must be heightened with *Oker* and *Bistre*, a little *Vermillion*, and much *White*.

LXXVIII. FOR the Hair of the Head, make a *Lay* of *Bistre*, *Oker* and *White*, and a little *Vermillion*. When it is very dark colour'd, use *Black* instead of *Oker*. Afterwards form the *shadowy* Parts with the same Colours, putting less *White* in them; and finish with pure *Bistre*, or mix'd with *Oaker* or *Black*, by small Strokes very fine, and close to each other, waving and buckling them according to the Curling of the Hair. The *light* Parts must also be heighten'd by little Strokes with *Oker* or *Orpiment*, *White* and a little *Vermillion*. After which, lose the *Lights* and the *Shades* in each other, by working sometimes with a dark, and sometimes with a pale Colour.

And for the Hair about the Forehead, thro' which the Skin is seen, it must be first formed with the Colour thereof, and that of the *Carnation*, working and shadowing with one and the other, as if you designed to paint none. Then form it, and finish with *Bistre*. The *Lights* are to be heighten'd as the other.



Gray Hair is dead-colour'd with *White*, *Black* and *Bistre*, and finished with the same Colour, but deeper; heightening the bright and clear Parts of the Hair, as well as those of the Eye-brows and the Beard, with *White* and very pale *Blue*, after having form'd them, as the others, with the Colour of the Flesh, or Skin; and finish with *Bistre*.

LXXIX. But the most important Thing is to soften one's Work, to blend the Tints in one another, as well as the Beard and the Hair about the Forehead, with the other Hair and the *Carnation*, taking especial Care not to work *rough* and *dry*; and that the Traces, Turnings and Windings of the *Carnation*, or naked Parts, be not inter-  
sected.

You must likewise accustom yourself to put *White* in your Colours only in Proportion as you work *lighter* or *darker*: For the Colour you use the second time must be always a little stronger and deeper than the first, unless it be for *softening*.

LXXX. DIFFERENT Colourings are easily made, by putting more or less of *Red*, or *Blue*, or *Yellow*, or *Bistre*, whether for the Dead-colouring, or for the Finishing. That for Women ought to be blueish: That for Children a little red; and *both* fresh and florid. That for Men ought to be yellower; especially when they are old.

LXXXI.

LXXXI. To make a Colouring of *Death*, there must be a first *Lay* of *White* and *Orpiment*, or very pale *Oker*: Dead-colour with *Vermillion*, and *Lake*, instead of *Carmine*, and a good deal of *White*; and afterwards work over it with a *green* Mixture, in which there is more *Blue* than any other Colour, to the end the *Flesh* may be livid and of a *Purple* Colour. The *Teints* are done the same Way as in another Colouring; but there must be a great many more *blue* than *yellow* ones, especially upon the Parts which fly from the Sight, and about the Eyes; and the last are only to be upon the Parts which rise, and come nearer the Eye. They are made to *die away* one in another, according to the ordinary Manner; sometimes with very pale *Blue*, and sometimes with *Oker* and *White*, and a little *Vermillion*; softning the Whole together. The Parts and Contours must be rounded with the same Colours.

The Mouth is to be, in a Manner, of a quite *Violet*. 'Tis dead-coloured, however, with a little *Vermillion*, *Oker* and *White*; but finished with *Lake* and *Blue*: And to give it the deep Strokes, they take *Bistre* and *Lake*; with which they likewise do the same to the Eyes, the Nose, and the Ears.

If it is a *Crucifix*, or some *Martyr*, upon whom Blood is to be seen; after the finishing

ing the Carnation, form it with *Vermillion*, and finish it with *Carmine*, making in the Drops of Blood a little bright, reflecting Spark, to round them.

For the Crown of Thorns make a *Lay* of *Sea-Green*, and *Masticot*; shadow it with *Bistre* and *Green*; and heighten the clear and light Parts with *Masticot*.

LXXXII. IRON is formed, or first laid, with *Indigo*, a little *Black* and *White*; and finished with pure *Indigo*, heightening it with *White*.

LXXXIII. For painting Fire and Flames, the *Lights* are done with *Masticot* and *Ochroment*; and for the *Shades*, they mix *Vermillion* and *Carmine*.

LXXXIV. A Smoke is done with *Black*, *Indigo* and *White*, and sometimes with *Bistre*: One may likewise add *Vermillion* or *Oker*, according to the Colour it is to be of.

LXXXV. PEARLS are painted by putting a *Lay* of *White*, and a little *Blue*: They are shadowed and rounded with the same Colour deeper: A small white Dot is made almost in the Middle, on the Side of the *Light*; and on the other Side, between the *Shadow* and the Edge of the Pearl, they give

give a Touch with *Masticot*, to make the *Reflection*; and under the Pearls is made a little Shadow of the Colour of the Ground they are upon.

LXXXVI. DIAMONDS are done with pure *Black*: Then they heighten them with little Touches of *White* on the Side of the *Light*.

It is the same Thing for any other Jewels you have a Mind to paint: There is nothing to be done but to change the Colour.

LXXXVII. For making a Figure of *Gold*, put a *Lay* of *Shell-Gold*, and shadow it with *Gall-stone*.

*Silver* is done the same Way; excepting that it must be shadow'd with *Indigo*.

LXXXVIII. THUS have I particularly set down several little Matters to help *Beginners*; for the Method of doing these, and the Colours that are used in them, will likewise help for such Things as I have not mentioned, waiting for the Skill and Facility which Time and Experience are used to give to such as apply themselves to this Art.

One great Means to acquire a Perfection in it, is to copy excellent Originals. We enjoy with Pleasure and Tranquility the Labour and Pains of others. But a Man must



must copy a great Number before he is able to produce as fine Effects; and it is better to be a good Copier than a bad Author.

The Instructions I have given for the Mixtures and different Tinctures for the colouring of *Carnations* and other Things, may particularly serve for working after *Prints*, where nothing is seen but *Black* and *White*; though they are not unprofitable when one begins to copy after Pictures, without Skill in the Management of Colours, and without knowing their Force and Effect. For there is this Difference between *Miniature* and *Painting in Oil*, that in the last, the Colours are taken upon the Pallet, just as they appear in the Picture, where they are laid on at once; insomuch that nothing is to be done but to consider a little, what will make such a *Light*, and what such a *Shade*. But it is not thus in *Miniature*, where pretty often the last *Lay* that is applied, does not keep its Colour, but takes another from the First that has been wrought underneath; or rather, one and the other compose a Third, which has the desired Effect. And though, for Example, it be *White*, *Green*, *Carmine*, *Blue*, *Orpiment*, *Bistre*, &c. of which this Colouring is composed, these Colours, nevertheless, do not produce it, if you mix them together; for it is not

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only

only by working, first with one, then with another, that the Thing is done. And when a Man sees this Effect, without having seen how it is produced, he must, at least, be a Conjuror to discover the Order and Manner of it, supposing that he hath neither Book nor Master. For this Reason I applied myself to particularize so many little Instructions in this Matter; and I assure myself, that Experience will shew to such as are in a Capacity to make use of them, that tho' they are small, they are not less useful.





## OF LANDSKIPS.

LXXXIX. 'TIS particularly for *Land-*  
*skips* that the 58th Arti-  
 cle is esteemed; and the following, on the  
 Nature and different Qualities of Colours;  
 because the Order and Distribution that are  
 made of them, will do much towards  
 shewing the remote and the near Views,  
 which deceive the Eye. And the greatest  
 Painters of *Landskip* have always observed  
 to place the most terrestrial and sensible  
 Colours upon the first Lines of their *Land-*  
*skip*, reserving the lightest for the Dis-  
 tances.

But that I may not wander from my De-  
 sign, instead of general Precepts, I will  
 stop to give *Beginners* some particular In-  
 structions for Practice.

XC. IN the first Place, after having or-  
 dered the *Œconomy* of your *Landskip* as of  
 your other Pieces, you must form the near-  
 est Grounds or Lands, when they are to ap-  
 pear dark, with *Sap* or *Lilly-Green*, *Bistre*  
 and a little *Verditer*, to give a Body to your

Colour: Then *dot* with this Mixture, but a little darker, adding sometimes a little *Black* to it.

For such Pieces of Ground as the Light falls upon, and which are therefore clear and bright, make a *Lay* of *Oker* and *White*: Then shadow and finish with *Bistre*. In some they mix a little *Green*, particularly for shadowing and finishing.

There are sometimes upon the Fore-part certain reddish *Lands*; which are dead-coloured with *Brown Red*, *White* and a little *Green*; and finished with the same, putting a little more *Green* in them.

For the making of Grass and Leaves upon the Fore-ground, you must, when that is finished, form with *Sea-Green* or *Verditer* and a little *White*; and for those that are yellowish, mix *Masticot*. Afterwards shadow them with *Lilly-Green*, or *Bistre* and *Gall-stone*, if you would have them appear wither'd.

The Grounds or Lands at a little Distance, are formed with *Verditer*, and shadowed and finished with *Sap-Green*, adding *Bistre* for some Touches here and there.

Such as are at a greater Distance, are done with *Sea-Green* and a little *Blue*; and shadow'd with *Verditer*.

In a Word, the farther they go, the more *blueish* they are to be made; and the farthest Distances ought to be of *Ultramarine* and *White*; mixing in some Places small Touches of *Vermillion*.



XCI. WATER is painted with *Indigo* and *White*, and shadow'd with the same Colour, but deeper: And to finish it, instead of *dotting*, they do nothing but make Strokes and Traces without crossing; giving them the same Turn with the Waves, when there are any. Sometimes a little *Green* must be mixed in certain Places, and the light and clear Parts heightened with pure *White*, particularly where the Water foams.

Rocks are dead-coloured like Buildings of Stone; excepting, that a little *Green* is mix'd for forming and shadowing them. Blue and yellow Tints are made upon them, and *lost* with the rest in finishing. And when there are small Branches, with Leaves, Moss, or Grass, when all is finish'd, they are to be raised at Top with *Green* and *Masticot*. They may be made yellow, green, and reddish, for appearing dry, in the same Manner as on the Ground. Rocks are dotted as the rest; and the farther they are off, the more grayish they are made.

Castles, old Houses, and other Buildings of Stone and Wood, are done in the Manner I have mentioned before, speaking of those Things, when they are upon the first Lines. But when you would have them appear at a Distance, you must mix *Brown-Red* and *Vermillion*, with much *White*; and shadow very tenderly with this Mixture; and the farther they are off, the weaker are

the Strokes to be for the Separations. If they are covered with Slate, it is to be made bluer than the rest.

XCII. TREES are not done till the Sky be finished: One may, nevertheless, spare the Places of them when they contain a good Number: And however it be, such as come near the Eye, are to be dead-colour'd with *Verditer*, mixing sometimes *Oker*; and shadow'd with the same Colours, adding, *Lilly-Green*. Afterwards you must work Leaves upon them by *dotting* without crossing: For this must be done with small longish *Dots*, of a darker Colour, and pretty full of it; which must be conducted on the Side the Branches go, by little Tufts of a little darker Colour. Then heighten the *Lights* with *Verditer* or *Sea-Green*, and *Masticot*, making Leaves in the same Manner: And when there are dry Branches or Leaves, they are dead-coloured with *Brown-Red* or *Gall-stone*, with *White*; and finished with *Gall-stone*, without *White*, or with *Bistre*.

The Trunks of Trees are to be dead-colour'd with *Oker*, *White*, and a little *Green* for the light and clear Parts; and for the dark, they mix *Black*, adding *Bistre* and *Green* for shadowing one and the other. Blue and yellow Teints are likewise made upon them, and little Touches given here and there with *White* and *Masticot*, such as you ordinarily see upon the Bark of Trees.

The

The Branches, which appear among the Leaves, are done with *Oker*, *Verditer* and *White*; or with *Bistre* and *White*, according to the *Light* they are placed in. They must be shadow'd with *Bistre* and *Lilly-Green*.

Trees, which are at a little Distance, are dead-coloured with *Verditer* and *Sea-Green*; and are shadow'd and finished with the same Colours, mix'd with *Lilly-Green*. When there are some, which appear yellowish, lay with *Oker* and *White*, and finish with *Gall-stone*.

For such as are in the Distances and remote Views, you must dead-colour with *Sea-Green*; with which, for finishing, you must mix *Ultramarine*. Heighten the Lights of one and the other with *Masticot*, by small disjointed Leaves.

'Tis the most difficult Part of *Landskip*; and, in manner, of *Miniature*, to leaf a Tree well. To learn, and break one's Hand to it a little, the Way is to copy good ones; for the manner of touching them is singular, and cannot be acquired but by working upon Trees themselves; about which you must observe to make little Boughs, which must be *leafed*, especially such as are below and towards the Sky.

And generally, let your *Landskips* be coloured in a handsom Manner, and full of Nature and Truth; for 'tis that which gives them all their Beauty.



## Of FLOWERS.

XCIH. **I**T is an agreeable Thing to paint *Flowers*, not only on account of the Splendor of their different Colours, but also by Reason of the little Time and Pains that are bestowed in trimming them. There is nothing but Delight in it; and, in a manner, no Application. You maim and bungle a Face, if you make one Eye higher or lower than another; a small Nose with a large Mouth; and so of other Parts. But the Fears of these Disproportions constrain not the Mind at all, in Flower-Painting; for unless they be very remarkable, they spoil nothing. For this Reason most Persons of Quality who divert themselves with Painting, keep to Flowers. Nevertheless you must apply yourself to copy justly: And for this Part of Miniature, as for the rest, I refer you to *Nature*, for she is your best Model. Work, then, after natural Flowers; and look for the Tints and different Colours of them upon your Pallet: A little use will make you find them easily: And to facilitate this to you at the first, I shall, in the Continuance



ance of my Design, shew the Manner of Painting some; for natural Flowers are not always to be had; and one is often obliged to work after *Prints*, where nothing is seen but Graving.

XCIV. 'Tis a general Rule, that Flowers are designed and *laid* like other Figures; but the manner of *forming* and finishing them is different: For they are first formed only by large Strokes and Traces which you must turn at the first the way the Small ones are to go, with which you finish; this Turning aiding much thereto. And for finishing them, instead of hatching or dotting, you draw small Strokes very fine, and very close to one another, without crossing; re-passing several Times, 'till your dark and your clear Parts have all the Force you would give them.

## Of ROSES.

XCV. **A**FTER making your first Sketch, draw with *Carmine* the *Red-Rose*: and apply a very pale *Lay* of *Carmine* and *White*. Then form the *Shades* with the same Colour, putting less *White* in it: And lastly, with pure *Carmine*, but very bright and clear at the first; fortifying it more and more, as you proceed in your Work, and according to the *Darkness* of the *Shades*. This is done by large Strokes. Then finish;  
D 5 work

working upon it with the same Colour by little Strokes, which you must make go the same Way with those of the Graving, if it be a *Print* you copy; or the Way the Leaves of the Rose turn, if you copy after a *Painting*, or after *Nature*; losing the dark in the clear Parts, and heightening the greatest *Lights*, and the brightest or most lightsome Leaves, with *White* and a little *Carmine*. You must always make the Hearts of Roses, and the Side of the Shadow, darker than the Rest, and mix a little *Indigo* for shadowing the first Leaves; particularly, when the Roses are blown, to make them seem faded.

The Seed is dead-coloured with *Gamboge*; with which a little *Sap-Green* is mixed for shadowing.

Roses streaked with several Colours, ought to be paler than others, that the Mixture of Colours may be better seen; which are done with *Carmine*; a little darker in the *Shades*, and very clear in the *Lights*; always *hatching* by Strokes.

For White Roses you must put a *Lay* of *White*; and form and finish them as the Red; but with *Black*, *White* and a little *Bistre*; and make the Seed a little yellower.

Yellow Roses are done by putting in every Part a *Lay* of *Masticot*; and shadowing them with *Gamboge*, *Gall-stone*, and *Bistre*; heightening the clear and light Places with *Masticot* and *White*.

The Styles, the Leaves, and the Buds of all sorts of Roses, are formed with *Verditer*, with which is mixed a little *Masticot* and *Gamboge*; and for shadowing them, they add *Sap-Green*, putting less of the other Colours, when the Shades are deep. The Out-side of the Leaves ought to be blewer than the Inside: Wherefore it must be dead-colour'd with *Sea-Green*, and *Sap-Green* mix'd with that for shadowing, making the Veins or Fibres on this Side clearer than the *Ground*; and those on the other Side darker.

The Prickles, which are upon the Stiles and Buds of Roses, are done with little Touches of *Carmin*, which are made to go every way; and for those that are upon the Stalks, they are formed with *Verditer* and *Carmin*, and shadow'd with *Carmin* and *Bistre*; making the Bottom of the Stalks more reddish than the Top; that is to say, you must mix with the *Green*, *Carmin* and pure *Bistre*.

## OF TULIPS.

XCVI. **A**S there are an Infinity of Tulips; different from one another, one cannot pretend to mention the Colours with which they are all *done*. I will only touch upon the handsomest, called *streaked*: And these *Streaks* are dead-coloured with very clear *Carmin* in some Places, and with darker in others; finishing with the same Colour

four by little Strokes, which must be carried the same Way with the *Streaks*. And in others is put a first *Lay* of *Vermillion*. Then they form them by mixing *Carmine*, and finish them with pure *Carmine*.

In some they put *Florence-Lake* over the *Vermillion*, instead of *Carmine*.

Some are done with *Lake* and *Carmine* mixed together, and with *Lake* alone, or with *White* and *Lake* for the first forming; whether it be *Rose-Pink*, or *Florence-Lake*.

There are some of a Purple Colour, which are formed with *Ultramarine*, *Carmine* or *Lake*, sometimes blower and sometimes redder. The Manner of doing both one and the other, is the same: There is no Difference but in the Colours.

You must in certain Places, as between the *Streaks* of *Vermillion*, *Carmine*, or *Lake*, sometimes put *Blue*, made of *Ultramarine* and *White*, and sometimes a very bright *Purple*, which is finished by *Strokes* as the rest, and lost with the *Streaks*. There are some likewise which have *fallow Teints*, that are made with *Lake*, *Bistre*, and *Oaker*, according as they are. But this is only in fine and rare *Tulips*, and not in the common ones.

For shadowing the Bottom of them, they ordinarily take *Indigo* and *White* for such whose *Streaks* are of *Carmine*.

For such as are of *Lake*, they take *Black* and *White*; with which, in some *Bistre* is mix'd;



mix'd; and in others, *Green*. Some are likewise to be shadow'd with *Gamboge* and *Umber*, and always by Strokes and Traces, that turn as the Leaves turn.

Other *Tulips* are likewise done, call'd *border'd*; that is to say, the Tulip is not streaked but on the Edges of the Leaves, where there is a Border.

It is White in the *Purple*.

Red in the *Yellow*.

Yellow in the *Red*.

And Red in the *White*.

The *Purple* is laid with *Ultramarine*, *Carmin*e and *White*; shadowing and finishing it with this Mixture. The Border is *spar'd*; that is to say, let only a light Lay of *White* be put there; and let it be shadowed with very bright *Indigo*.

The *Yellow* is form'd with *Gamboge*, and shadowed with the same Colour, mixing *Oker*, and *Umber* or *Bistre* with it. The Border is laid with *Vermillion*, and finished with a very small Matter of *Carmin*e.

The *Red* is form'd with *Vermillion*, and finished with the same Colour, mixing *Carmin*e or *Lake* with it. The Bottom and the Border are done with *Gamboge*; and for finishing, they add *Gall-stone* and *Umber* or *Bistre*.

The *White* is shadowed with *Black*, *Blue*, and *White*. *Indian Ink* is very proper for this. The Shadowings of it are very tender. It produces alone the Effect of *Blue* and  
*White*

*White*, mixed with other *Black*. The Border of this white *Tulip* is done with *Carmine*.

In all these Sorts of *Tulips*, they leave a Nerve or Sinew in the Middle of the Leaves that are brighter than the rest : And the Borders are *drowned* with the Bottom by small Traces, turning crosswise ; for they must not appear cut and separated, as the *streaked* or *party-coloured*.

They make them likewise of several other Colours. When they happen to be such whose Bottoms on the Inside are black, as it were, they form and finish them with *Indigo*, as also the Seed about the Nozzle or Stalk. And if the Bottom is yellow, it is form'd with *Gamboge* ; and finished by adding *Umber* or *Bistre*.

The Leaves and the Stalks of *Tulips* are ordinarily form'd with *Sea-Green* ; and shadowed and finished with *Lilly-Green*, by large Traces all along the Leaves. Some may likewise be done with *Verditer*, mixing *Masticot*, with it ; and shadowed with *Sap-Green*, that the *Green* of the Shades may be yellower.

### The EMONY, or WIND-FLOWER.

XCVII. **T**HERE are several Sorts of them as well double as single. The last are ordinarily without Streaks. Some are made of a Purple Colour, with *Purple* and

and *White*, shadowing them with the same Colour, some redder, others blewer; sometimes very pale, and sometimes very dark.

Others are form'd with *Lake* and *White*, and finished with the same, putting less *White*; some without any *White* at all.

Others are form'd with *Vermillion*, and shadow'd with the same Colour, adding *Carmine*.

We see likewise white ones, and some of a Citron Colour. The last are *laid* with *Masticot*; and one and the other shadow'd and finish'd sometimes with *Vermillion*, and sometimes with very brown *Lake*, especially near the *Seed*, at the Bottom; which is often likewise of a blackish Colour, that is done with *Indigo*, or *Black* and *Blue*; mixing for some, a little *Bistre*; and always working by very fine Strokes and Traces, and *losing* the *Lights* in the *Shades*.

There are others that are brighter and clearer at the Bottom, than any where else; and sometimes they are perfectly white there, though the rest of the *Flower* be dark.

The *Seed* of all these *Emonies* is done with *Indigo* and *Black*, with a very little *White*; and shadowed with *Indigo*; and in some, 'tis raised with *Masticot*.

The double *Emonies* are of several Colours. The handsomest have their large leaves streaked. Some are done, that is, the streaked or party-coloured, with *Vermillion*, to which *Carmine* is added for the finishing;

ing; shadowing the rest of the Leaves with *Indigo*, and for the small Leaves within, a *Lay* is put of *Vermillion* and *White*, and they are shadowed with *Vermillion*, mix'd with *Carmine*, mixing here and there some stronger Touches, especially in the Heart of the Flower, next the great Leaves on the Side of the Shadow. They finish with *Carmine*, by little Strokes and Traces, turning the same way with the mixt, or Party-Colours, and the Leaves.

They form and finish the Streaks or Party-Colours of some others, as well as the small Leaves, with pure *Carmine*; leaving nevertheless, in the Middle of the last a little Circle, in which is *laid* dark Purple, which is *lost* with the Rest. And when all is finish'd, they give some Touches with this same Colour round about the small Leaves, especially on the Side of the Shadow; *drowning* them with the large ones, the Remainder of which is shadow'd either with *Indigo* or *Black*.

In some, the small Leaves are done with *Lake* or *Purple*, tho' the Party-Colours of the large ones be done with *Carmine*.

There are others, whose mixt Colours are done with *Carmine*; in the Middle of most of the large Leaves; putting in some Places *Vermillion* underneath; and *losing* these Colours with the Shadows of the Bottom; which are done with *Indigo* and *White*. The small Leaves are *laid* with



with *Masticot*, and shadow'd with very dark *Carmin*e on the Side of the *Shade*, and with very *clear* on the Side of the *Light*; leaving there, in a Manner, pure *Masticot*; and giving only some little Touches with *Orpiment* and *Carmin*e, to separate the Leaves; which may be shadow'd sometimes with a little very pale *Green*.

There are Double *Emonies* painted all Red, and all Purple. The first are form'd with *Vermillion*, and *Carmin*e, in a Manner, without *White*; and shadow'd with pure *Carmin*e, well gumm'd, that they may be very dark.

Purple *Emonies* are laid with *Purple* and *White*, and finished with *White*.

In a Word, there are double *Emonies*, as there are single ones, of all Colours; and they are done in the same Manner.

The *Green* of one and the other is *Verditer*; with which *Masticot* is mix'd for forming. 'Tis shadow'd and finish'd with *Sap-Green*. The Styles of them are a little reddish; wherefore they are shadow'd with *Carmin*e, mix'd with *Bisre*; and sometimes with *Green*, after having laid them with *Masticot*.

The CARNATION and the PINK.

XCVIII. **T**IS with *Pinks* and *Carnations* as with *Emonies* and *Tulips*; that is, there are some mixt-colour'd, and others of one single Colour.

The

The first are streaked and diversified sometimes with *Vermillion* and *Carmine*; sometimes with pure *Lake*, or with *White*; some Streaks very dark, and others very pale; sometimes by little Streaks and Diversifications; and sometimes by large ones.

Their Bottoms are ordinarily shadow'd with *Indigo* and *White*.

There are *Pinks* of a very pale Flesh-Colour, and streaked and diversified with another, a little deeper, made with *Vermillion* and *Lake*.

Others, which are of *Lake* and *White*, are shadowed and streaked without *White*.

Others all red; which are done with *Vermillion* and *Carmine*, as dark as possible.

Others all of *Lake*.

And lastly, there are others, wherein Nature or Fancy is the Rule.

The *Green* of one and the other is *Sea-Green*, shadow'd with *Lilly-Green*, or *Sap-Green*.

### The RED-LILLY.

XCIX. **I**T is laid with *Red-Lead*; form'd with *Vermillion*, and in the deepest of the Shades, with *Carmine*; and finish'd with the same Colour by Strokes and Traces, turning as the Leaves turn. The clear and light Parts are heighten'd with *Red-Lead* and *White*. The Seed is done with *Vermillion* and *Carmine*.

The

The Green Parts are done with *Verditer*, shadow'd with *Lilly* or *Sap-Green*.

## The DAY-LILLY.

C. THERE are three Sorts of them ;  
The Gridelin, a little red.  
The Gridelin, very pale.  
And the White.

For the First they put a *Lay* of *Lake* and *White* ; and shadow and finish with the same Colour deeper ; mixing a little *Black* to deaden it, especially in the darkest Places.

The second are laid with *White*, mixt with a very little *Lake* and *Vermillion*, in such manner ; that these two last Colours are hardly seen. Afterwards they shadow with *Black* and a little *Lake* ; working redder in the Middle of the Leaves, next the Stalks ; which ought to be, as also the Seed, of the same Colour, particularly towards the Top ; and at the Bottom a little greener.

The Style of the Seed is laid with *Masticot*, and shadow'd with *Sap-Green*.

The other *Day-Lillies* are done by putting a *Lay* of pure *White*, and shadowing and finishing with *Black* and *White*.

The Stalks of these last, and the *Greens* of them all, are done with *Sea-Green*, and shadow'd with *Sap-Green*.

# The HYACINTH, or PURPLE- FLOWER.

CI. **T**HERE are four Sorts of them.  
The Blue a little dark.  
Others paler.  
The Gridelin.  
And the White.

The first are *laid* with *Ultramarine* and *White*; and shadow'd and finish'd with less *White*.

Others are *laid* and shadowed with pale *Blue*.

The *Gridelines* are form'd with *Lake* and *White*, and a very small Matter of *Ultramarine*; and finish'd with the same Colour a little deeper.

For the last, they put a *Lay* of *White*, then they shadow them with *Black*, with a little *White*, and finish them all by Strokes and Traces, following the Turnings and Windings of the Leaves.

The *Green* and the Stalks of such as are blue, are done with *Sea* and *Lilly-Green* very dark: And in the Stalks of the First, may be mixed a little *Carmine*, to make them reddish.

The Stalks of the two others, as also the *Green*, are form'd with *Verditer* and *Masticot*, and shadow'd with *Sap-Green*.

The



## The PIONY.

CII. **A** Lay of *Venice-Lake* and *White* must be put on all Parts, pretty strong: Then shadow with less *White*, and with none at all in the darkest Places: After which finish with the same Colour by Traces, turning them as for the *Rose*; gumming it very much in the deepest of the *Shades*; and raising the *Lights* and the *Edges* of the most lightsome Leaves with *White* and a little *Lake*. Little Veins are likewise made, which go like the Strokes in hatching, but are more visible.

The *Green* of this Flower is done with *Sea-Green*, and shadowed with *Sap-Green*.

## COW-SLIPS.

CIII. **T**HEY are of four or five Colours.

There are some of a very pale Purple.

The *Gridelin*.

The *White* and the *Yellow*.

The *Purple* is done with *Ultramarine*, *Carmin* and *White*; putting less *White* for shadowing.

The *Gridelin* is laid with *Venice Lake*, and a very small Matter of *Ultramarine*, with much *White*; and shadow'd with the same Colour deeper.

For the *White*, a Lay of *White* must be put; and they must be shadow'd with *Black* and

and *White*, and finish'd, as the others, by Traces, or Strokes.

The Heart of these *Cow-slips* is done with *Masticot* in the shape of a Star, which is shadow'd with *Gamboge*, making a little Circle in the middle with *Sap-Green*.

The *Yellow* are laid with *Masticot*, and shadow'd with *Gamboge* and *Umber*.

The Styles, the Leaves, and the Buds, are formed with *Verditer*, mixt with a little *Masticot*; and finish'd with *Sap-Green*, making the Fibres or Veins, which appear upon the Leaves, with this same Colour; and heightening the *Lights* of the largest with *Masticot*.

#### THE RENUNCULUS, or CROW-FOOT.

CIV. **T**HERE are several Sorts of them: The finest are the *Orange-colour'd*. For the first, they put a Lay of *Vermillion*, with a very small Matter of *Gamboge*; and add *Carmine* for shadowing; finishing it with this last Colour, and a little *Gall-Stone*. In the others may be put *Venice Lake*, instead of *Carmine*, especially in the Heart of the Flower.

The *Orange-colour'd* are laid with *Gamboge*, and finish'd with *Gall-Stone*, *Vermillion*, and a little *Carmine*; leaving some little yellow Streaks.

The *Green* of the Stalks is done with *Verditer* and very pale *Masticot*; mixing *Lilly-Green* to shadow them.

That of the Leaves is a little darker.

### The CROCUS.

CV. THERE are of two Colours.

Yellow.

And Purple.

The *Yellow* are form'd with *Masticot* and *Gall-Stone*, and shadowed with *Gamboge* and *Gall-stone*: After which, upon each Leaf, on the outside, are made three Streaks, separate from one another, with *Bistre* and pure *Lake*; which are *lost*, by little Traces, in the Bottom. The inside of the Leaves is left all Yellow.

The *Purple* are laid with *Carmine*, mixt with a little *Ultramarine*, and very pale *White*. They are form'd and finish'd with less *White*; making likewise, in some, purple Stripes or Streaks, very dark, as in the *Yellow*; and in others, only small Veins. The Seed of both is Yellow; and is done with *Orpiment* and *Gall-Stone*. For the Styles, they put a Lay of *White* and shadow with *Black*, mixt with a little *Green*.

The *Green* of this Flower is form'd with very pale *Verditer*, and shadow'd with *Sap-Green*.

The

## The IRIS.

CVI. **T**HE *Persian Iris* is done by putting, for the inside Leaves, a Lay of *White*; and shadowing them with *Indigo* and *Green* together; leaving a little white Separation in the middle of each Leaf. And for those on the outside, they put in the same Place a Lay of *Masticot*; which is shadow'd with *Gall-Stone* and *Orpiment*; making little, dark and longish Dots, over all the Leaf, at a little Distance from one another. And at the End of each are made large Strains, with *Bistre* and *Lake* in some, and in others with pure *Indigo*, but very black. The Rest, and the outside of the Leaves, are shadow'd with *Black*.

The *Green* is form'd with *Sea-green*, and very pale *Masticot*, and shadow'd with *Sap-green*.

The *Susian Iris* is laid with *Purple* and *White*; putting a little more *Carmin* than *Ultramarine*: And for the Shades, especially in the middle Leaves, they put less *White*; and, on the contrary, more *Ultramarine* than *Carmin*; making the Veins of this very Colour; and leaving in the middle of the inside Leaves a little yellow Sinew.

There are others, which have this very Sinew in the first Leaves; the End of which only is bluer than the Rest. Others are  
sha-



shadow'd and finish'd with the same Purple, redder: They have also the middle Sinew on the outside Leaves; but white, and shadow'd with *Indigo*.

There are likewise *yellow* ones; which are done by putting a *Lay* of *Masticot* and *Orpiment*; shadowing them with *Gall-stone*, and making the Veins upon the Leaves with *Bistre*.

The *Green* of one and the other is done with *Sea-green*, mixing a little *Masticot* for the Styles. They are shadow'd with *Sap-green*.

### The J A S M I N.

CVII. **I**T is done with a *Lay* of *White*, and shadowed with *Black* and *White*; and for the outside of the Leaves they mix a little *Bistre*; making the half of each, on this side, a little reddish with *Carmin*e.

### The T U B E R O S E.

CVIII. **F**OR the doing of this, they make a *Lay* of *White*, and shadow with *Black*, with a little *Bistre* in some Places; and for the Outside of the Leaves, they mix a little *Carmin*e, to give them a reddish Teint, particularly upon the Extremities.

The Seed is done with *Masticot*, and shadow'd with *Sap-green*.

The *Green* of it is laid with *Verditer*, and shadowed with *Sap-green*.

E

And

## The HELLEBORE.

CIX. **T**HE Flower of Hellebore is done almost in the same Manner; that is, let it be laid with *White*, and shadowed with *Black* and *Bistre*, making the outside of the Leaves a little reddish here and there.

The Seed is laid with dark *Green*, and rais'd with *Masticot*.

The *Green* of it is foul and rusty, and is formed with *Verditer*, *Masticot* and *Bistre*; and finished with *Sap-Green*, and *Bistre*.

## The WHITE LILLY.

CX. **T**IS laid with *White*, and shadow'd with *Black* and *White*.

The Seed is done with *Orpiment* and *Gall-stone*.

And the *Green* is done as in the *Tuberoſe*.

## The SNOW-DROP.

CXI. **T**IS formed and finished as the *White Lilly*: The Seed is laid with *Masticot*, and shadow'd with *Gall-stone*.

And the *Green* is done with *Sea* and *Sap-Green*.

The

## The JONQUIL.

CXII. **T**IS laid with *Masticot* and *Gall-stone*, and finished with *Gamboge* and *Gall-stone*.

The *Green* is formed with *Sea-Green*, and shadowed with *Sap-Green*.

## The DAFFODIL.

CXIII. **A**LL Daffodils, the yellow, the double, and the single, are done by putting a *Lay* of *Masticot*: They are form'd with *Gamboge*, and finished by adding *Umber* and *Bistre*; excepting the *Bell* in the Middle, which is done with *Orpiment* and *Gall-stone*, and bordered, or edged with *Vermillion* or *Carmine*.

The *White* are laid with *White*, and shadowed with *Black* and *White*; excepting the *Cup* or *Bell*, which is done with *Masticot* and *Gamboge*.

The *Green* is *Sea-green*, shadowed with *Sap-green*.

## The MARIGOLD.

CXIV. **I**T is done by putting a *Lay* of *Masticot*; and then one of *Gamboge*; shadowing it with this very Colour, after *Vermillion* is mixed with it: And for finishing, they add *Gall-stone* and a little *Carmin*.

The Green is done with *Verditer*, shadowed with *Sap-green*.

The Austrian ROSE.

CXV. **F**OR making the *Indian Rose*, they put a *Lay* of *Masticot*, and another of *Gamboge*. Then they form it, mixing *Gall-stone*; and finish it with the last Colour, adding *Bistre* and a very small Matter of *Carmine* in the deepest Shades.

The Indian PINK or French MARIGOLD.

CXVI. **I**T is done by putting a *Lay* of *Gamboge*; shadowing it with this Colour, after you have mixed a good deal of *Carmine* and *Gall-stone* with it; and leaving about the Leaves a little yellow Border of *Gamboge*, very clear in the *Lights*, and darker in the *Shades*.

The Seed is shadowed with *Bistre*.

The *Green* as well of the *Rose* as the *Pink*, is form'd with *Verditer*, and finished with *Sap-green*.

The SUN-FLOWER.

CXVII. **T**IS formed with *Masticot* and *Gamboge*, and finished with *Gall-stone* and *Bistre*.

The *Green* is laid with *Verditer* and *Masticot*; and shadowed with *Sap-green*.



## The PASSION-FLOWER.

CXVIII. 'TIS done as the *Rose*; and the *Green* of the Leaves likewise: But the Veins are done with a darker *Green*.

## POETICAL PINKS and SWEET-WILLIAMS.

CXIX. THEY are done by putting a Lay of *Lake* and *White*; shadowing them with pure *Lake*, with a little *Carmin*e for the last; which are afterwards dotted on all Parts with little round Dots, separate from one another: And the Threads in the Middle are raised with *White*.

The *Green* of them is *Sea-green*, which is finished with *Sap-green*.

## The SCABIOUS.

CXX. THERE are two sorts of *Scabious*, the *Red* and the *Purple*. The Leaves of the first are laid with *Florence-Lake*, in which there is a little *White*; and shadowed without *White*: And for the Middle, which is a great Boss or Husk, in which the Seed lies, 'tis formed and finish'd with pure *Lake*, with a little *Ultramarine* or *Indigo*, to make it darker. Then they make little white longish Dots over it, at a pretty

Distance from one another, clearer in the Light than in the Shade, making them go every Way.

The other is done by putting a *Lay* of very pale *Purple*, as well upon the Leaves, as the Bos in the Middle; shadowing both with the same Colour, a little deeper: And instead of little *White* Touches for the Seed, they make them *Purple*: And about each Grain they make out a little Circle, and this over the whole Bos or Husk in the Middle.

The *Green* is formed with *Verditer* and *Masticot*, and shadowed with *Sap-Green*.

### The SWORD or DAY-LILLY.

CXXI. **T**IS laid with *Florence-Lake* and very pale *White*; formed and finished with pure *Lake*, very clear and bright in some Places, and very dark in others; mixing even *Bistre* in the thickest of the Shades.

The *Green* is *Verditer*, shadowed with *Sap-Green*.

### HEPATICA or LIVER-WORT.

CXXII. **T**HERE is *Red* and *Blue*. The last is done by putting on all Parts a *Lay* of *Ultramarine*, *White*, and a little *Carmin* or *Lake*; shadowing the inside of the Leaves with this Mixture, but deeper; excepting those in the first Rank; for which, and for the outside of every one of them,

them, they add *Indigo* and *White*, that the Colour may be paler, and not so fine.

The *Red* is laid with *Lake Columbine*, and very pale *White*; and finish'd with less *White*.

The *Green* is done with *Verditer*, *Masticot* and a little *Bistre*; and shadowed with *Sap-green*, and a little *Bistre*, especially on the outside of the Leaves.

### The POMEGRANATE.

CXXIII. **T**HE Flower of the *Pomegranate* is laid with *Red-lead*; shadowed with *Vermillion* and *Carmine*; and finished with this last Colour.

The *Green* is laid with *Verditer* and *Masticot*, and shadowed with *Sap-green*.

### The Flower of the Indian BEAN.

CXXIV. **T**IS done with a Lay of *Levant-lake* and *White*; shadowing the middle Leaves with pure *Lake*; and adding a little *Ultramarine* for the others.

The *Green* is *Verditer*, shadowed with *Sap-Green*.

### The COLUMBINE.

CXXV. **T**HERE are *Columbines* of several Colours: The most common are the *Purple*, the *Gridelin*, and the

*Red.* For the *Purple*, they lay with *Ultramarine*, *Carmine*, and *White*; and shadow with this Mixture, deeper.

The *Gridelin* are done the same way, putting a great deal less *Ultramarine* than *Carmine*.

The *Red* are done with *Lake* and *White*; finishing with less *White*.

There are some *mixt* Flowers of this kind, of several Colours; which must be form'd and finish'd as the others, but paler, making the Mixtures of a little darker Colour.

### The LARK's HEEL.

CXXVI. **T**HERE are of different Colours, and of mixt Colours: The most common are the *Purple*, the *Gridelin*, and the *Red*; which are done as the *Columbines*.

### VIOLETS and PANSIES.

CXXVII. **V**IOLETS and *Pansies* are done the same way; excepting, that in the last, the two middle Leaves are blewer than the others; that is the Borders or Edges; for the Inside of them is yellow; and there little black Veins are made, which take their Beginning from the Heart of the Flower, and dye away towards the Middle.



## The MUSSIPULA, or CATCH-FLY.

CXXVIII. **T**HERE are two Sorts of it; the *White* and the *Red*: The last is *laid* with *Lake* and *White*, with a little *Vermillion*; and finished with pure *Lake*. As for the Knot or Nozzle of the Leaves, it is formed with *White* and a very small Matter of *Vermillion*, mixing *Bistre*, or *Gall-stone*, to finish it.

The Leaves of the *White* are *laid* with *White*; adding *Bistre* and *Masticot* upon the Knots; which are shadowed with pure *Bistre*, and the Leaves with *Black* and *White*.

The *Green* of all these Flowers is done with *Verditer* and *Masticot*, and shadowed with *Sap-green*.

## The CROWN IMPERIAL.

CXXIX. **T**HERE are of two Colours; the *Yellow* and the *Red*. The First is done by putting a *Lay* of *Orpiment*, and shadowing it with *Gall-stone* and *Orpiment*, with a little *Vermillion*.

The other is *laid* with *Orpiment* and *Vermillion*; and shadowed with *Gall-stone* and *Vermillion*; making the Beginning of the Leaves next the Style, with *Lake* and *Bistre*, very dark; and Veins with this Mixture, both in one and the other, all along the Leaves.

The *Green* is done with *Verditer* and *Masticot*; and shadowed with *Sap-green* and *Gamboge*.

The SICLAMEN or SOW-BREAD.

CXXX. **T**HE *Red* is laid with *Carmine*, a little *Ultramarine*, and much *White*; and finished with the same Colour, deeper; putting, in a manner, only *Carmine* in the Middle of the Leaves, next the Heart; and in the rest add a little more *Ultramarine*.

The other is laid with *White*, and shadow'd with *Black*.

The Stalks of one and the other ought to be a little reddish.

And the *Green*, *Verditer* and *Sap-Green*.

The GILLIFLOWER.

CXXXI. **T**HERE are several Sorts of *Gilliflowers*; the *White*, the *Yellow*, the *Purple*, the *Red*, and the *Mixt*, of various Colours.

The *White* are laid with *White*, and shadowed with *Black*, and with a little *Indigo* in the Heart of the Leaves.

The *Yellow*, with *Masticot*, *Gamboge* and *Gall-stone*.

The *Purple* are formed with *Purple* and *White*; and finished with less *White*; making the Colour brighter in the Heart, and even a little yellowish.

The *Red* with *Lake* and *White*; finishing them with *White*. The

The *mixt-coloured* are laid with *White*; and the Mixtures are sometimes made with *Purple*, in which there is much *Ultramarine*: Others again, in which there is more *Carmin*. Sometimes they are of *Lake*; and sometimes of *Carmin*. Some are done with *White*; and others without *White*; shadowing the rest of the Leaves with *Indigo*.

The Seed of all is formed with *Verditer* and *Masticot*; and finished with *Sap-green*.

The Leaves and Styles are laid with the same *Green*, mixing *Sap-green* to finish them.

I should never have done, were I to set down here all the Flowers that may be painted. But I have mentioned enough, and too many to give an Idea of others; and a Dozen would have been sufficient, were one always to work after Nature; for then there would be nothing to be done, but to paint what one sees. But I thought, that as *Prints* are most frequently copied, it would be pleasing to find here the Colours, with which different Flowers are done. However, to finish as I have begun, every one is at Liberty to take and to leave what he thinks proper.

CXXXII. I shall not add here any particular Instruction upon other Subjects. It is not necessary: And this little Treatise is already larger than I designed it. I will only say in general, that Fruits, Fishes,

Serpents, and all Sorts of Reptiles, are to be *touehed* in the same Manner as the Figures of Men are; that is, hatched or dotted.

Birds and all other Animals are done, like Flowers, by Strokes, or Traces.

CXXXIII. Never make use for any of these Things, of *White-lead*. 'Tis only proper in Oil. It blackens like Ink, when only temper'd with Gum; especially if you set your Work in a moist Place, or where Perfumes are. *Ceruse of Venice* is as fine, and of as pure a White. Be not sparing in the use of this, especially in *forming* or *dead-colouring*; and let it enter into all your Mixtures, in order to give them a certain Body, which will render your work glewish, and make it appear soft, plump, and strong.

The Taste of Painters is, nevertheless, different in this Point. Some use a little of it; and others none at all. But the *Manner* of the last is *meagre* and *dry*. Others use a great deal; and, doubtless it is the best Method, and most followed among skilful Persons: For besides that it is speedy, one may by the use of it, copy all Sorts of Pictures; which would be almost impossible otherwise; notwithstanding the contrary Opinion of some, who say, that in *Miniature* we cannot give the Force and all the different Teints we see in Pieces in Oil. But this is not true; at least of good Painters;



ters; and Effects prove it pretty plainly: For we see Figures, Landskips, Pictures, and every thing else in *Miniature*, touched in as grand, as true, and as noble a Manner (though more tender and delicate,) as they are in Oil.

However, I know, that *Painting in Oil* has its Advantages; were they only these, that it exhibits more Work, and takes up less Time. 'Tis better defended likewise against the Injuries of Time; and the Right of Birth must be granted it, and the Glory of Antiquity.

But *Miniature* likewise has its Advantages; and without repeating such as I have mentioned already, 'tis neater and more commodious. You may easily carry all your Implements in your Pockets, and work when and wherever you please, without such a Number of Preparations. You may quit it and resume it when and as often as you will; which is not done in the other; in which one is rarely, to work *dry*.

But observe, that it is in one, and the other, as in a Play; in which the greatest or least Perfection of the Actors does not consist in playing high or low Parts; but in playing extremely well the Parts they undertake: For if He, who has the lowest Character, acquits himself better than another who acts the Hero, doubtless he merits greater Applause.

'Tis

'Tis the same Thing in the Art of Painting. Its Excellence does not depend upon the Greatness of the *Subject*, but upon the Manner in which it is handled. Have you a Talent for one Thing, don't throw yourself inconsiderately upon another: And if you have received from Heaven some Spark of this delicate Fire, know wherefore it is given you, and cherish and improve it. Some catch the Airs of a *Face* well: Others succeed better in *Landskips*: Some work in *little*, who cannot do it in *large*: Some are skill'd in *Colours*, who know little of *Design*. Others, lastly, have only a Genius for *Flowers*: And even the *Bassans* got themselves a Fame for Animals; which they touched in a very fine Manner, and better than any thing else.

Wherefore let every one be content with his own Genius, without affecting the Talent of another, and taking a Flight beyond his Strength; for it is very idle to force Nature to give us what she has refused us: And it concerns our Prudence, as well as Modesty, not to take it in our Heads to shew an Excellence we have not; for this were to discover our Imperfections, and to labour to our Shame. On the contrary, it is no Disgrace to you, that you don't possess alone all the Parts, which have given Reputation to great Painters. Every one of them had his Perfection and his Weakness; and every one of us ought to be content with his Portion:

tion: The main Point is to cultivate it with Care.

And though this little Book will certainly contribute thereto; yet I present it you only as a Supplement to better Means. Without doubt, one may learn more advantageously under an excellent Master, from whom one might receive all the proper Rules and fine Maxims of the Art, and by whom one might see them put in Practice. And though the Contrivances for *Drawing*, which I have set down at the Beginning, are infallible, yet 'tis much better to get a Faculty in the true and genuine Art of it: For if you have not, to supply this Defect, a very peculiar Genius, and an extraordinary Justness of Eye and Hand, draw your Pieces as correctly as you may, 'twill be a Hazard but they are spoil'd in the End, and have neither Proportion nor Beauty; because in the Application of the Colour, you very easily lose the Strokes and Traces; and not without great Difficulty can you recover them, if you understand not something of *Drawing*. I earnestly exhort, therefore, all Lovers of Painting, to learn to *draw* correctly, to *copy* indefatigably, and with the greatest Exactness, good *Originals*; in a word to rise by easy and ordinary Steps to the Perfection of this charming Art; the Rules of which, like all others, are soon learnt; but that is not enough: They must be put in Execution. The *Theory* is useless, with-

without the *Practice*; and the *Practice* without the *Theory*, is a blind Guide, which leads us out of the Way, instead of conducting us whither we would go. But to *understand* well what one would *do*, and to do well what one understands, is the true Way to do and understand a great deal in Time; and of a good Scholar to become an excellent Master.

For what remains, I set not up for such a One. And yet I can assure such Persons as will take the Trouble to enter into this little School, with some Inclination and Aptness to learn, that they will have no Cause to repent it. For though they should stay in it with no Pleasure, I believe, at least, they would not go out of it without some considerable Advantage.







CHOICE  
RECEIPTS  
AND  
INSTRUCTIONS  
FOR

The *making* and *preparing* of several  
FINE COLOURS, and other Things,  
requisite for PAINTING in MINI-  
ATURE.

---

*The Secret of an Italian for the making of  
CARMINE and ULTRAMARINE.*



Nothing can excell the Colours  
made after the following Me-  
thods, nor is any Thing made  
with greater Ease. They have  
an inexpressible Brightness and  
Vivacity; never change; and are made at  
a very little Cost. But the Proof will do  
them more Credit than all I can say of 'em.  
'Tis sufficient that I lay down the Methods;  
I begin then with

CAR-

## CARMINE.

**S**TEEP a Pound of *Brasil* Wood of *Fernambuca*, of the Colour of Gold, for three or four Days, in an earthen Vessel or Pot of white Wine-Vinegar. After having broken it well in a Mortar, boil it half an Hour. Then pass or strain it through a very coarse Linnen Cloth, and set it again upon the Fire. Take another little Pot of White Wine-Vinegar, and in it steep or temper eight Ounces of *Allum*. Put this *Allum*, so temper'd, in the other Liquor, and stir it about well with a Spattle. The Scum or Froth that rises, is your *Carmine*. Take it off, as it rises, and let it dry. The same may be done with *Cochineal* instead of *Brasil*.

## ULTRAMARINE.

**T**AKE ten Ounces of *Linseed-Oil* : Put it in an earthen Pot or Platter, with seven or eight Drops of common Water ; and then set and keep it on the Fire till it begins to boil. To this put a Pound of white *Virgin's-Wax*, broken in small Pieces. When the Wax is melted, put in a Pound of *Greek-Pitch* : mixing with it four Ounces of powder'd *Mastick*, which must be melted before in a Pot by it self, with two Ounces of *Turpentine*. Let the Whole boil for an Hour ; and

and then let the Composition drop into cold Water ; and when it is of the Consistence of Butter, it is done enough. But if you find any hard callous Bits in it, 'tis a Sign the *Mastick* is not melted enough ; and then you must put the Composition again upon the Fire.

The whole being done enough, put *Lapis Lazuli* in a Crucible upon the Fire till it be as red as the Fire it self. Then throw it into white Wine-Vinegar. 'Twill drink up the Vinegar till it burst and reduce it self to little Pieces ; which must be beat to Powder. Then incorporate this Powder with a little of the fore-mention'd Composition, the smallest Matter possible ; and keep it thus for about fifteen Days : After which, fix a Board, bending a little downwards, upon the Edge of a Table. It will be proper to have a Channel or Furrow cut in this Board. Under the Board place a Glass Receiver, and put your blue Paste on the top of the Channel ; and over the Paste fix a Vessel of Water, to distil Drop by Drop upon the Paste ; and with the small End of a fine polish'd Stick, assist the Water to dilute the Paste, by stirring and moving it a little to and fro very gently. The first *Azury*, which comes off Drop by Drop, is the bluest. When it comes off not so fine afterwards, you must change your Vessel to receive the second *Blue* : After which, there comes off a Third ; which is likewise of Use

Use and must be kept. Let these three Sorts of *Ultramarine* dry. Then take and put them separately in little Bags of white Leather.



O T H E R

# S E C R E T S

For the making of *Carmin* and *Ultramarine*, after different Ways; likewise fine *Lakes*, *Columbines*, *Greens*, and other Colours, after several Methods: All proper for Miniature.

## C A R M I N E.

**T**AKE three Pints of Spring-Water, which has not pass'd through Lead-Pipes: Pour it into a glaz'd earthen Pot, and set it on the Fire. When it is ready to boil, put in half or a quarter of an Ounce of the Grain of *Coban* or *Dyer's Red*, which the Feather Dyers use, reduc'd to a fine Powder. Then let it boil about three quarters



ters of an Hour; or till the fourth Part of the Water be consum'd. But take Care it be a Coal-Fire. After which, strain this Water through a Linnen Cloth into another glaz'd Vessel; and heat it till it begins to boil. Then add to it an Ounce of *Cockineal*, and a quarter of an Ounce of *Arnatto*, both reduc'd to Powder separately; and let this Mixture boil away to half, or, in better better Terms, till it raises a black Scum, and be very red; for by means of Boiling it takes a Colour. Take it off the Fire; and strew in it half an Ounce or three Pinches of pulveriz'd *Roach-Allum*, or of *Roman Allum*, which is reddish and better; and half a quarter of an Hour after, strain it through a Linnen-Cloth into a glaz'd Vessel; or else divide it in several little *Dutch* or glaz'd Porringers; where let it settle for twelve or fifteen Days, and you will see on the Surface a mouldy Skin. which must be taken off with a Sponge, and the Matter underneath expos'd to the Air. When the Water at the Top is evaporated, dry the Matter which rests at the Bottom; and grind it upon a very hard and very smooth Piece of Marble or Porphyry; and then sift it through a very fine Searce.

Observe that the Quantity of these Ingredients is not so fixed to the Proportion I have laid down, but that you may put in more or less of them at Discretion, according to the Depth or Degree of the Colour you

you desire. If the *Carmine* is to be redder, they put more *Arnatto*; if more of a Crimson, they use more *Cochineal*. But all of them are to be pulveriz'd separately; and the Grain of *Coban* or *Dyer's Red* is first to boil alone, and the others all together as above.

### ULTRAMARINE.

**T**AKE half a Pound of *Lapis-Lazuli*, and put it upon red hot Coals; and there let it stay till it be all over as red as the Coals themselves. Then quench it in very strong Vinegar, and grind it upon a Porphyry, or any other Stone that's very hard, with rectified *Brandy*. The more you grind it, the finer will be your *Ultramarine*. Let it lie upon the Porphyry, or in any Vessel, till you have made the Pastel with which this *Lapis* is to be incorporated.

For the making of this, take a quarter of a Pound of Bee-wax, a quarter of a Pound of Turpentine, the same Quantity of Resin, and the same of Linseed Oil. Melt the whole together over a slow Fire, and when it begins to boil, pour it into a glaz'd Pot. This is the Paste of *Ultramarine*; of which take a Quantity equal to that of the *Lapis*, and knead it together upon the Porphyry or Marble. When they are well incorporated, leave them for one Night. And afterwards, to bring out the *Ultramarine*, which

which is in this Paste, pour clear Water upon it, and knead it with your Hands, as Paste is kneaded, and the *Ultramarine* will come out ; for the receiving of which, place a Porringer, or other proper Vessel, under your Hands. Let it settle in this Water, till you see the *Ultramarine* at the Bottom of it.

### ANOTHER.

**T**AKE four Ounces of *Linseed-Oil* ; four Ounces of new *Bee-Wax*, four Ounces of the *Litharge* of *Silver*, one Ounce of *Rosin*, one Ounce of *Mastic* in Drops, four Ounces of *Burgundy-Pitch*, two Drams of *Frankincense*, and one Dram of *Dragon's Blood*. Beat small each of the dry Ingredients in a Mortar, separately : Then heat the *Linseed-Oil* in an earthen Pan till it simmers, then put in your other Ingredients one after another, letting the *Dragon's Blood* be the last, and stirring the Whole about continually with a Stick. This your Paste will be done enough when it sticks to your Fingers like Glue ; at which time put in your *Lapis-Lazuli*, having before-hand made it red hot in a Coal-Fire, quench'd it in White Wine-Vinegar, ground it upon the Marble after drying it, and sifted it through one of the finest Searces, as I said before. When they are well incorporated, and have been let alone for Twenty four Hours,

Hours, take Spring-Water and no other ; and with this Water kneading your Paste well, you will see the first blue Tincture come out, which is the finest and best. Do thus three times, always kneading with Spring Water. Finally, for the last Operation, take Spring-Water, and make it luke-warm : With this knead the Remainder of the Composition, taking out the Ashes. Then putting both into an Alembick, and distilling them, you will find at the Bottom the Gold which was in the *Lapis*.

Some knead their Paste all at once in a Vessel full of Water luke-warm, into which goes the *Ultramarine* ; which they dry in the Sun. They likewise leave the *Lapis*, for the Space of a Month, incorporated with the Paste, before they draw any *Ultramarine* from it ; and put in the Paste, instead of *Linseed-Oil* and *Turpentine*, Oil of *Turpentine* only ; and *black Pitch*, instead of *Burgundy-Pitch*. For the *Lapis*, they heat it, quench it and grind it, in the Manner before shewn.

### FINE LAKE.

**T**AKE a Pound of good *Brasil*, which boil in three Pints of *Lye*, made with the Ashes of Vine-Twigs, till half the *Lye* be consumed. Let it settle and strain it. Then boil again what you have strained, with fresh *Brasil*, with *Cochineal*, and *Terra*  
merita,



*merita*, there must be only an Ounce. Mind, when you take this Liquor off the Fire again, that you put in an Ounce of calcin'd *Allum*, beaten very small, and dissolve it by stirring it about with a Stick, adding half a Dram of *Arsenic*. Afterwards, to give it a Body, take two Ounces of the *Sound* or *Cuttle-Fish-Bone*, reduce it to Powder, and throw it in. Let this dry leisurely. Then grind it with a great deal of Water ; in which let it soak : Then strain it through a Linnen-Cloth : After which, make little Cakes of it ; which let dry upon Paste-board. If you would have the *Lake* redder, put in *Lemon-Juice* ; and to make it darker, add Oil of *Tartar*.

## ANOTHER LAKE.

**T**AKE Shreds of Scarlet, and boil them in *Lye* made with old Lees of Wine, or with calcin'd *Tartar*. This *Lye* has the Property of separating the Dye from the Scarlet-shreds. When it has boil'd long enough, take it off, and put in *Cocheneal*, powder'd *Mastic*, and a little *Roach-Allum*. Boil the whole again. Then strain it through a fine Bag twice or thrice quite hot. The first time the Bag must be squeez'd with two Sticks from top to bottom. Then take out the gross Matter remaining in the Bag, and

F

wash

wash it well. Strain the liquid Matter, which you pressed out with the Sticks, again through the Bag, and you will find on the Sides of the Bag a Paste, which spread upon Paste-board, or divide into little Portions upon Paper, and let it dry.

### LAKE COLUMBINE.

**T**AKE three Pints of the finest distill'd Vinegar; and a Pound of the finest *Brasil* of *Fernambuca*; which cut in small Pieces, and steep in the Vinegar for above a Month at the least: The longer the better. Afterwards seeth the Whole in *Balneo Mariae* till it boils up three or four Times. Then let it settle a Day or two. After which, prepare a fourth Part of powder'd *Allum*, and put it in a very clean earthen Pan; and strain the Liquor into the Pan upon the *Allum*. Then let it settle for one Day. Heat the whole again till the Liquor simmers, and let it settle twenty four Hours. Then prepare two Bones of the *Sound* or *Cuttle-fish*, upon which pour your Liquor, which ought to be a little warm; and stir it about with a Stick till it be cold. Afterwards let it settle 24 Hours: Then strain it. Observe, you must strain it with the *Allum*, before you throw it upon the Bone of the *Cuttle-fish*.

*To make a fine Purple-Colour, of the gross Part, or Sediment of Lake-Columbine, besides that made with Carmine, for Oil and Water Colours.*

**T**AKE the Sediment of *Lake Columbine*, which falls to the Bottom of the Vial, in which is the Bone of the *Cuttle-fish*. Let it dry, and grind it. There is no fine *Lake* so lively. If you mix it with *Lake*, you will give the *Lake* more Strength and Vigour.

### LILLY-GREEN.

**T**AKE the blewest Flowers of Lillies: Separate the Tops of them, which are silky, and save only them, (for the rest is of no Use) and pull out the yellow Fibres. Bruise in a Stone Mortar the Flowers you have pick'd; and when you have done that well, throw three or four Spoonfuls of Water upon them, more or less according to your Quantity of Flowers. But you must first dissolve a little *Allum*, and a very little *Gum Arabic*, in the Water. Afterwards grind the whole together very well. Then strain it through a coarse Linnen-cloth; and putting this Juice in Shells, dry it in the Air.

## ANOTHER WAY.

**A**FTER you have picked and cleansed the Flowers, bruiled and put *Alum*-water to them, as I just now said, throw upon them a little Quick-lime in Powder, in the manner they sugar a Sallet. It has the Property to change their Colour, and to purify them. Afterwards press out the Juice into Shells.

## ANOTHER and a better WAY.

**B**RUISE *Alum* and Grain of *Avignon*, and mix them together with Water. Then boil the whole upon the Fire, or upon hot Ashes, till the Water be yellow. Next bruise the *Lilly* Flowers in a Mortar, and pour upon them a little of this yellow Water, according as you would make the *Green* lighter or darker. Afterwards strain the Juice through a Bag or Cloth made of Goat's Hair, (for Linnen takes all the Colour) and pour it into large Shells; which set full in the Sun; for if they are placed in the Shade, the *Green* becomes mouldy and glewy.

## ANOTHER.

**T**AKE Leaves of *Iris*: Mince or chop them very small, and put them into a Glass or *Delft* Vessel; or, which is better, into  
into



into a Brass or Copper Pot, with powder'd *Allum* and Quick-lime. Let the whole rot together for ten or twelve Days; and then, being rotten, press it into Shells; for, that the blue Colour may become green, it is better that the Flowers putrify. The *Green* is darker and more lively, when only the Leaves are bruised, and pressed immediately, without letting them rot, after having strewed powdered *Allum* upon them.

Another with VIOLET-FLOWERS.

**G**REEN, of the Leaves of *March Violets* is made in the same Way: But you must have a greater Quantity of them: And this *Green* is darker than that of the *Iris*. But observe, that instead of Lime, you may put the Grain of *Avignon*, or *Dyer's Yellow*, bruised with *Allum*. 'Tis much better than Lime for changing the *Blue* into a *Green*.

*Green* may likewise be made with the Flowers of *Pansies* in the same Manner.

SAP-GREEN.

**T**AKE small red Seeds of *Anomum*, and fill a Hog's Bladder with them, putting in a little *Allum*. Let it hang up in a Room some Time; and the Seed corrupting, will change into this Sort of *Green*.

Or else take *Buckthorn* Berries: Beat them in a Mortar, and throw to them a little powdered *Allum*: Then squeeze out the Juice; and putting it in a Bladder, tie it close and hang it up. This Green will harden in the Bladder.

### DUTCH-PINK.

'TIS generally made with *Spanish-White* and the Grain of *Avignon*, or *Dyer's Yellow*. But it changes when made of those Things. 'Tis better therefore to make it of *White-Lead*, or *Ceruse*, which must be ground very fine, and temper'd upon *Porphyry*; of which it must be taken with a wooden Spattle, and let dry in the shady part of a Room. Afterwards take the Grain of *Avignon* or *Dyer's Yellow*: Beat it to Powder in a Marble Mortar with a wooden Pestle, and boil it with Water in a leaded earthen Pot, till about a third or more is consumed. Strain this Decoction through a Linnen-Cloth; and put in it the Quantity of two or three Hazel-nuts of *Allum*, to keep it from changing its Colour. When it is dissolv'd, temper the *White* with this Decoction; and bring it to the Form of a pretty thick Pap; of which, kneading it well between your Hands, make little Balls or Cakes, and put them to dry in a very airy Room. When they are dry, dilute them again with the same Decoction, and put them again to dry:

dry : And thus do three or four Times, according as you would have the *Pink* lighter or darker, letting it dry very well each Time. Observe, that the Juice or Decoction must be hot, when you temper the Paste with it ; and that another Decoction must be made, when the first is turn'd and corrupted, taking Care not to touch it with Iron or Steel, but to use a wooden Spattle.

### The right Use of ALLUM.

**T**HE best Way to use *Allum* in *Lilly-Green*, and other Compound-Colours, which change without this mineral Salt, is to beat it pretty small, and put it in a little Water upon the Fire ; for otherwise it will never dissolve well. This Water you sprinkle on your Flowers, or Juices of Colours. But the less *Allum* the better, because it burns when there is too much.

### To purify VERMILLION.

**C***Innaber*, or *Vermillion*, being made of Mercury and Sulphur, it must be cleansed from the Impurities it has contracted from these Minerals, which darken its Lustre, and make it turn. Now this Purgation is done in the following Manner.

Grind *Cinnaber* in Stone, with pure Water, upon Porphyry: Then put it in a Glass or Delft-Vessel; and let it dry. Afterwards put

Urine to it; and mix them in such Manner, that the Urine penetrate all the *Cinnaber*, and cover it. Let the Whole settle, and the *Cinnaber* being at the Bottom, turn out the Urine, and add fresh to it, leaving it all the Night; and continue to change the Urine for four or five Days, till the *Cinnaber* be well purg'd. After that, pour upon the *Cinnaber* Whites of Eggs, well beaten with fair Water, and so that the Water cover the Whites. Mix the Whole together with a Hazel-Stick, and let it settle. Change the Liquor twice or thrice, as before; and always keep the Vessel close stopt, to keep out the Dust, which makes the *Cinnaber* turn or change. And when you would make Use of it, temper it with Gum-Water; for that will not change it.

#### ANOTHER WAY.

**G**RIND the *Cinnaber*, already in Powder, upon Porphyry, with Children's Urine, or with *Brandy*, and let it dry in the Shade.

If you would take off its Darknes, and make it of a brighter Red, infuse in *Brandy*, or in Urine, a little *Saffron*; and with this Liquor grind the *Cinnaber*.



A Direction for the making a very fine  
BURNISH'D GOLD.

**T**HE Wood of the Frame, or of any other Piece, which you would gild, must be extremely smooth; and to give it a farther Polishing, rub it over with the Ear of a Sea-Dog. Then smear it over twice or thrice with Glew, made of the Clippings of white Glove-Leather; and put on nine or ten Lays of White. When it is quite dry, rub it over with Shave-Grass, to make it smoother and finer. Next, warm a little Glew over the Fire with Water, in which dip a Piece of very fine Linnen, first made very clean, and pass it over the *White*. Then apply two or three *Lays* of Gold-Colour; and more, if it has not Colour enough: When 'tis perfectly dry, rub it stoutly with a dry Linnen-Cloth, till it glitters. Then pass a large Pencil, dipt in the strongest *Brandy* that is to be had, over the Gold-Colour; and let your Leaf-Gold be ready cut upon the Leather-Cushion to lay on as soon as you have pass'd the Pencil over; and when it is dry, polish it with a Dog's Tooth.

*To make Glove-Glew.*

**T**AKE a Pound of Glover's Clippings:  
Put them to steep in Water some  
F 5 Time:

Time: Then boil them in a Kettle with twelve Quarts of Water, till the Water be consum'd to two Quarts. Then strain it through a Linnen Cloth into a new earthen Pan. To know whether the Glew be strong enough, try, when it is quite cold, and has got its Consistence, if it be stiff and firm under the Hand.

*To make White for the Ground.*

**T**HE Glew being made, take white Chalk, and reduce it to Powder with a Knife, or grind it upon a Marble. Melt the Glew, and make it very hot. Then take it off the Fire, and put a sufficient Quantity of *White* in it to make it as thick as Pap. Leave it to steep for half a Quarter of an Hour; and then stir it about with a Bristle-Brush.

Take some of this *White*, and put more Glew to it, to make it brighter for the first and second Lay; which must be applied by beating with the End of the Brush.

Mind, that you let each Lay dry well before you put on another. If 'tis Wood you work on, you must put on a Dozen: If it is thick Paper, six or seven are sufficient.

This done, take Water: Dip a soft Brush in it; and draining it with your Fingers, rub your Work with it, to make it smoother. When your Brush is full of *White*, you must wash

wash it again; and change the Water too when it is too white.

You may likewise sometimes make Use of a wet Linnen-Rag in lieu of the Brush.

Your Work being very even, let it dry; and when it is so, rub it with Shave-Grass, or a Bit of new Linnen-Cloth, to make it soft and free.

*To make a Ground on which to Gild and Silver in another Manner.*

**T**AKE a Quarter of a Pound of very choice and fine *Bole Armoniac*, that sticks upon the Tongue, and is greasy to the Touch. Dissolve it in Water; and then grind it; adding the Bigness of a Filberd of *Lead-Ore*, and the Bigness of a Pea of *Candle-Tallow*; which prepare thus:

Melt it; then throw it into cold Water; and finger it about in the Water, and it will be fit for Use. The Bigness of a Pea is enough for one Grinding.

As you grind, you may add a little Soap-Sud to the *Bole Armoniac*. When this Composition is ground, put it in fair Water; which change from time to time, in order to preserve it.

When you would use it, temper it with melted Glew, somewhat warm; and if the Glew be as strong as that you have whiten'd with, add a third Part of Water, and mix

it with the *Bole Armoniac*, to the Consistence of Cream. Then apply it with a Pencil upon your Work, putting three or four Lays, and letting each Lay dry very well before you apply another. When it is all dry, before you gild or silver it, rub it a little with a soft Linnen-Rag.

*To lay on the Gold and Silver.*

**S** E T the Piece, you would gild or silver over, in a reclining Posture, and wet any one Place with a Pencil dipt in fair Water: Then lay on your Gold; having cut it before upon a Leather-Cushion. It must be taken up with Cotton, or a large Pencil. When all is gilded, let it dry; but not in the Sun, or in the Wind: And when it is dry enough, polish it with a Dog's Tooth.

To know whether it be dry, pass the Tooth a little over some Places. If it does not slide easily, but tears the Work off, it is a Sign it is not dry.

But on the other Hand, take Care it be not too dry; for this makes it harder to polish, and takes away from its Lustre. In very hot Weather, three or four Hours are sufficient to dry it. But sometimes it requires a Day and a Night.



*To deaden Gold.*

**M**AKE a fine lively Red with *Red-Lead*, a little *Vermillion*, and the White of an Egg well beaten. Grind all together upon a Marble; and put some of it in the deep Places with a very fine Pencil.

*To deaden Silver.*

**T**AKE *Ceruse*, and grind it with Water: Then temper it with Fish or Glove-Glew. The first is the best. 'Tis applied with a Pencil on the Places to be deaden'd.

*To make Shell-Gold and Shell-Silver.*

**L**A Y Leaf-Gold, more or less, according to the Quantity you would make, upon a very clean Marble. Grind it with new or clear Honey till it be extremely soft under the grinding Stone. Then put it in a Glass of fair Water, and stir it about; and change the Water till it remains clear. Get a Penny-worth or so of strong Water: Put your Gold in it, and let it steep there two Days. Then take it out; and the strong Water may serve again. The Method is the same for Silver.

When

When you would lay either of them on, you must temper them with Water, a little gummed ; and to sleek and smooth them the better, let it be Soap-Sud. 'Tis proper also to put under the Gold a Wash of *Gall-Stone*. 'Twill appear the finer for it.

You must lay but the least Gold and Silver that can be upon Pieces in *Miniature* ; excepting for Fillets and Girdles ; because this looks affected, and gives them a gaudy theatrical Air.





SOME  
GENERAL INSTRUCTIVE  
LESSONS  
FOR THE  
ART of DRAWING.

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THE ingenious Author of the preceeding little but valuable Treatise, has laid down several Rules for delineating or copying Pictures or Prints, by such as could not draw, knowing very well that the Performance of the former would be very deficient without the Practice of the latter, and he recommends it as the surest Way, to excel in that charming Art of Painting in Miniature, of which he has so freely and ingeniously given such full and plain Instructions.

It is to be admired that most Persons from their Infancy, have a Fondness for Pictures, and Children love to busy themselves, with draw-

Drawing, Colouring, and handling a Pencil but this Fondness for the generality wears off by Degrees, and is by most quite neglected: The chief Reason of which, as I presume, is the Trouble and Pains they apprehend will attend the Acquisition thereof.

It is certain that every one is not endued with a Disposition or natural Inclination, to that ingenious Art, nor can it be attain'd by Labour and Pains without a Genius. But such as find them selves disposed, should by all means come to a Resolution to attempt the Practice thereof.

Parents therefore would do well to watch and observe diligently the Inclination of their Children, and finding that by Instinct they shew a natural Genius, and Capacity for Ingenuity, when of their own Accord they will take Delight in drawing, shadowing and finishing any Thing they attempt to copy, and seem to take a Pride in their Performances. They should by all means be encouraged, and be instructed by a good Master, in the best Manner, in the fundamental Rules and Precepts requisite to be known in the Progress and Practice of either Drawing, Designing, or Painting.

It frequently happens that a bright Genius, an Artist born, has no Opportunity to receive the Instructions of a Master, or is by Distance in the Country deprived of the Conversation with Artists, and



and ingenious Practitioners; his only Way is then to furnish himself with such Books that may guide him in his Pursuit after that Knowledge he so fondly aims at; and for the Benefit of such these Lessons are intended, not doubting they will meet with the same Encouragement and Reception by the Ingenious, as the preceeding Work, *viz. The Art of Painting in Miniature*, has done, to which fourth Edition I have added these instructive Lessons, for the Art of Drawing, as briefly, plain and easy as possible.

## II.

**SUCH** as intend to make themselves compleat in the Art of Drawing, should first learn the Principles of Geometry and Perspective, and thereby inform their Minds of true Symetry and Proportion; this being a Subject to be met with in Books wrote by skilful Artists for that Purpose, I shall for Brevity Sake omit enlarging upon it.

The common Rules for Beginners are commonly to draw the particular Members of the Bodies of Men; and first of all: The Face or Head is attempted by drawing an Oval, or the Shape of an Egg, with the several Dimensions of the Cross, by which a Learner may understand the better to express the Turnings and Motions of the Face in the different Attitudes, hereafter exemplified.

To

To this Oval for the Head or Face belong the Eyes, Eye-brows, Nose, Mouth, and Ears; and to place them in their proper Situations, the Cross is drawn for that Purpose.

After you have formed an Oval, draw a Perpendicular down the Middle, this cross again in the Middle with a diametrical Line, which you divide in five equal Parts, each being the Breadth of one Eye: This is called the ocular Line, on which you place the Eyes, and is with the Perpendicular, which goes from the Top of the Forehead, through the Middle of the Nose, Mouth, and Chin, called the Cross, upon which the Eyes, Nose, Mouth, and Ears, are to be placed in their proper Situations, as you may observe in Fig. 4. But for the better Apprehension of such as are unacquainted with the use of the Cross in the Oval, or with the many Variations of the same, as in Turnings and Motions of the Head, an Experiment has been found, to make the use of the Cross more plain and intelligible, which is this: Have a Piece of Wood turned in the Shape of an Egg, as in Fig. 1. Then draw a Line from Point to Point lengthways, through the Midst of the Egg, as in Fig. 2. Divide this in two equal Parts, by cutting a right Angle as you see Fig. 3. Then having drawn the Eyes, Nose, Mouth, &c. in their proper Place, you may by the Position of the Egg, see the Decl-

Declination or Inclination of Faces, and according to the Position of Fig. 4. you will see it fronting. Turning the Egg or Oval a little from the left to the right, the straight Perpendicular of the Cross will change and present itself in an Arch, as in Fig. 5. according to which you project the Nose beyond the round of the Oval, and place the rest of the Members of the Face in their proper Lines, as in Fig. 6. The same is to be observed in turning the Figure of the Oval the contrary Way, as in Fig. 7. Again, the Oval inclining downward, the Cross will appear as in Fig. 8. And the Face looking down as in Fig. 9. The Oval being turned backwards, the Cross will change again, as in Fig. 10. And a Face drawn according to those Lines will appear like Fig. 11. After this manner you may form a Variety of Faces, except those which are sideways, which are commonly drawn by means of a Perpendicular, as you see in Fig. 12. upon which you place the Forehead, Nose, Mouth, and Chin; let them be in what Disposition they will. See Fig. 13.

These are the necessary Rules for designing or drawing a Face, which if well observed and practised, will in a little Time furnish a Learner with lively Ideas to draw Faces, with good Judgment, and give them masterly Strokes and Touches, of which otherwise, by meerly drawing or copying after Prints, he would have been unacquainted with.

## III.

**H**AVING advanced and mounted the first Step, and the young Practitioner is well grounded in drawing the Oval and Face, he may then exercise himself, to copy with great Care and Diligence, after good Draughts and Prints. The former being the most proper for such as intend to exercise the Art of Painting, and the latter for such as propose to practice Etching or Graving; beginning with such as are easy and going forwards to such as are more difficult, and having arrived to some Perfection in this, he may adventure to copy after Paintings, and to contract large Pictures into small, observing a due Proportion; and by diligent Practice he will accustom himself to guess well, and acquire a free and sure Hand in Designing.

Next to this a young Practitioner may venture upon copying after Figures of Plaster of Paris, which is more difficult than either drawing after Prints or Paintings and shall be more fully treated of in its proper Place.

The best Patterns to draw or copy after is Life itself, or all natural Things: Here an Artist has a large Field to range in, and he need never be idle, but may always find innumerable Subjects to improve his Talents which can not be better done than by Diligence and Application.



## IV.

Now come to the Practice of the Art of Drawing itself, and first of drawing after Draughts, Prints, or Pictures: You must first of all observe to fix your Principal in a proper Light, so as to see it distinct and plain, placing it at a proper Distance according to the Largeness of the Picture or Draught you design to copy, putting it straight before you, and not flat, for then you would see it foreshorten; the Paper you draw upon fix, five or six double, on a Board, holding that on your Knees, with which you elevate it as high as you would have it: Thus you will the better compare your Draught with the Principal before you, which otherwise in case your Draught lay flat, you could not do so well. Thus being fixed for to begin your Piece, guess first the Middle of the Picture, or whatever you intend to copy after, and make a Mark with your Coal, in the Middle on your Paper: From this Mark you will guess at the proper Distances of the Figures dispersed in the Pieces, if there be more than one, and by taking Heed of the capital Strokes with free and slight Touches, you will soon see whether the Position of your Figures be just, leaving the small Breakings or Partings to the next Drawing; and thus by Patience and Practice you will not only readily, but also

also judiciously attain with Delight to your Purpose.

Having made a rough Sketch, examine whether the Disposition and Actions of the Figures, answer those in the Principal before you; correct and amend such Parts as you see amiss, by adding or taking off, 'till you find it answer your Purpose, and having made thus a rough Sketch, you may proceed, and draw it neater and better, observing the various Turnings that represent themselves, either in the Actions or Draperies, taking Heed not to make the first Sketch worse or spoil it, by being about to make it better, which may soon happen, if due Care is not taken in preserving that Disposition you approved of before, and having thus the second time, drawn your Sketch over with Charcoal, examine and correct it after the Principal, and suffer not a Fault to pass without Correction; for it will be more for your Honour to make one good Draught than an Hundred without Observation or Judgment.

In this case it is proper for an Artift to divert himself between Whiles, by Reading Musick, or looking over of Prints; then taking a fresh View of his Performance and examining it, he may discover a Fault he did not see before.

## V.

**I**N drawing after Figures of Plaister of Paris, you must choose a proper Light. The Room you draw in should be large and have a Light northwards, so high, that the Shade which your Figure makes upon the Ground, be equal, or little less than the Height of your Figure you are to draw after.

You may also draw conveniently by the Lamp, which some Artists prefer before Day-light, because the Shades appear more strong and sharp, for this Purpose they hang a Lamp at a convenient Height, well provided with Oil and divers Wicks, and to prevent the Light spreading itself too much, but remain more constant, they put some Oil Paper, through which the Light cannot shine, behind it, and thereby it spreads the stronger upon the Model they copy.

Set yourself from the Figure you are to draw, three Times as far as it is high, in such a Manner, that your Eye may in a straight Line, behold the Model, hanging a Plumb-line before it; and having drawn a perpendicular Line on your Paper, you observe what comes either on the one Side or other, to your View, and then make a rough Sketch of the Position of the Figure in the best Manner you are able. What I have here said of drawing after Plaister of Paris,

Paris, by the Lamp, is not to be observed in General, for as it casts strong and hard Shades, they are judged not so natural and sweet as those caused by the Light of Day, and are therefore not approved of by the Generality of experienc'd Artists: And in case they do draw by the Lamp, they put a Frame with Oil Paper, between the Model and the Light, and thereby break the Harshness of the Shade: You must set also a white or gray Paper behind the Model, that you may perceive the Reflexions the better.

## VI.

**S**UCH as would make a further Progress and Improvement in Drawing, must necessarily study Anatomy, especially as far as it relates to the Muscles. An Artist having the fundamental Knowledge in this Study, will soon apprehend the regular Motion of the Members in the Human Body, when otherwise he will be in the dark, and not able to give any Reason or Distinction why this or that Muscle, is in either this or that Position, Swelling, or Contraction. The Muscles which are the principal Cause of the changeable Motions or Postures of the whole Body are chiefly these: 1. Those Behind the Hips. 2. Those of the Loins. 3. Those of the Back. 4. Those of the Throat. 5. The Muscles of the Shoulder. 6. Those



of the Breast, beginning at the Nipples, and ending at the Small of the Belly; all the Motions and Changes of which may be observed from the Life, to which I refer the Practitioner; but before he attempts this, he will do well to draw first after anatomical Figures, many of which are extant in Copper-plate Prints, and then after such as are cast in Plaister of Paris; by which Means and the reading of anatomical Lectures upon the Muscles, he soon will form a right Judgment and Idea in drawing his Figures to Perfection, and in their regular Postures and Motions.

## VII.

**N**ATURE, or the Life, is compleat in all Things, and to imitate the meanest Production of Nature, requires a masterly Hand. This may invite us to chuse her for our Pattern and chief Object to draw after. This cannot be better put in Execution, than for to chuse a Company of ingenious young Men, with whom a young Beginner jointly may spend one or two Days in a Week, under the Instruction of an able Master, to draw after Life; that is to say, after a naked, strong, and robust Man, of broad Shoulders, a fair Breast, very well muscled, thick Thighs, long Legs, and of a proportionable Size. And having put this your Model in the Posture

G

you

you have agreed on, and furnished the Room with a proper Light, such as has been described under the fifth Article, you proceed to copying, every one to his best Skill, without despising one another's Performance; but rather instructing and encouraging each other with Modesty and good Manners.

For standing Actions, the Person drawn by, is commonly placed on the Ground; but when sitting or lying, it will be proper to have him placed on a Table at a convenient Height.

## VIII.

**I**T is customary for Beginners as well as able Masters, to draw with Charcoal, it being the easiest rubbed out again, in case of a Fault. Others make use of Black-lead, with which they draw the Outlines and afterwards finish their Pieces either with Crayons or other Things they are used to draw with; but this is more fitter for experienc'd Masters than young Practitioners.

The several Ways made use of in finishing a Draught, depends upon the Choice of the Artists; some use Red Chalk; others Black Chalk; others draw with a Pencil, which is called washing, and is done with several Sap-colours, as *Indian Ink*, Bistre, or Chimney Soot, of Wood Smoke, ground Indigo, ground Red Chalk, and the like; others

others again finish their Pieces with writing Pens, which Way is the most tedious, and not to be recommended, but to such as intend to practice Graving on Copper-plates. Some use Pens made of Reeds, and many great Masters have drawn Figures with them in bold Strokes; some chuse Charcoal dipp'd in Linseed Oil, but this must be used quickly and readily, and is only fit for large Things; others make use of Tobacco-pipe Clay, wherewith they draw on blue or other coloured Paper, and heighten the Lights with white Chalk: Of this Tobacco-pipe Clay are also made Crayons or Pastils of various Colours, with their different Shades, and they are thus done: Take Tobacco-pipe Clay, and with a little Water temper it with what Colour you please; work it well together, roll it into Pastils, and lay them on a clean Paper to dry. Some will put Gum or Size in the Water; but then the Crayons commonly prove hard and become useless. These are the common Methods Practitioners make use of in finishing their Draughts; most of them chuse Paper; some indeed prefer Parchment and other Things, but white Paper has been approved of by most Artists for sketching, hatching, and washing, with all Sorts of Water-colours; Crayons indeed are best managed on blue or any other coloured Paper.

## IX.

**L**EARNERS should, in drawing after Draughts, follow the Manner of their Principal, that in so doing they may be accustomed to it all their Life-time. If you hatch with a Pen, take Heed to avoid scratching; endeavour to make the Strokes free and bold, beginning from the fine or sharp End to the broad; some flat and equal Shades must be drawn with equal Hatches, let them be fine or coarse.

In drawing with Crayons hold your Pastils straight forwards, and they will not so soon become blunt, for turning them between your Fingers, they will wear and yet keep their Point continually, so that you may draw a whole Draught without scraping your Pastils.

Roussing is also practised by some, and differs not much from hatching; only to make it look close and blended one in another, it must be dosed with some Cotton fixed in a Goose Quill. When in this manner you begin to shadow your Draught, do it first faint, smooth, and even, so as it may appear as if washed with a Pencil; then you shade your Draught in the darkest Places, with Hatchings in a graceful and masterly Manner; thus by hatching and dosing the one upon the other, you will accustom your-  
self



self to a masterly Hand in Drawing. This sort of dosling or hatching is done with either red or black Chalk. Instead of Cotton some make use of a Hair Pencil, that is singed blunt at a Candle.

As much as this Manner of Drawing is admired by some, I cannot recommend it, for it makes the Workmanship hard, stiff, and occasions a Breaking in the flat Parts, except it be in small and curious Pieces. The Custom of great Masters has been to use but one Thing in their Hands at once, by which they have compleated their Draughts, without using Cotton or the like. However if one designs to make something curious and nice, the aforesaid manner of dosling will not be amiss, only I would not have the Practitioner accustom himself to it altogether. If one draws Counterseits, especially upon coloured Paper, let him smoothe the Edges of the Heightenings with the like coloured Paper roll'd up to a sharp Point at one End; with this you may sweeten or soften the Edges, so as to appear neither too hard nor sharp.

There is a singular Manner some Artists use of Washing, performed with a Pencil dipt in Ink, or any other Sap-colour, and so pencil'd on all Sorts of either white or coloured Paper, they wash therewith in any Draught the principal Shades, and afterwards work over them slightly, with a Pen or black Chalk. This is a good masterly Man-

ner, and looks exceedingly well. In washing you must observe to lay on first, the soft and faint Shades, smoothing the Edges with a clean Pencil, moistened a little with your Tongue; when this is dry, go over the darker Shades with a deeper Colour; thus you proceed with a third and fourth Shade, till you see your Draught perfect, always taking Heed not to make your Work too hard at first; the faint Shades, especially on coloured Paper, must be imperceptibly lost, since the Heightening with White will help you.

## X.

**T**HERE are two Properties necessary to be understood in the Art of Drawing, the one is general, the other particular: All Things composed consist of certain Parts, which together carry on a Correspondence: They make a general Mass or Lump, and are by our Sight distinguished either in general or particular. If then you draw either after a Print, Picture, or Life, observe the general Form represented to you, which consists of several Parts, examine whether it be round, square, triangular, long or short; and this is best observable with an half shut Eye, without observing the Parts as are contained in the General. For Example, Suppose a Head compleatly finished, the circumferent Strokes constitutes

tutes the general Mass; the Eyes, Nose, Mouth, &c. are the Particulars contained in the General; the Question is, whether this Face may be known by the Parts in Particular, or all the Parts in the circumferent Strokes?

I shall answer this with the following Examples: Suppose two Faces be drawn with something that may be easily wip'd off, very like each other; wipe the circumferent Stroke of one Face clean away, so that nothing remain but the small Parts, as the Eyes, Nose, Mouth, &c. and you will presently find, that the Likeness of the Face is gone; or if about those particular Parts you draw another circumferent Line, differing from the former, you will behold another Likeness in the Face, much differing from what it had before. By this it appears plainly that the Parts themselves, do not represent themselves in their Being, before they are joined to their general Out-strokes. As these particular Parts are observed in the General of the Head, the same is to be taken Notice of in the Arms, Hands, Legs, and Feet; for although, in respect to the whole Body, they are but Parts, yet in themselves they are general to the Parts they contain: As the Arm has its Muscles, the Bending of the Elbow. The Hands have their Fingers, and Fingers again their Members, and so on. In the same Manner is the Knowledge of Things hidden in the Generality of all,

for let a Man whom we know very well be at some reasonable Distance, so that we can not know him by some small Parts, as by his Eyes, whether brown or gray, neither his great or small Nose, his red or pale Face, nor any other small Part of his Body, notwithstanding we shall know this Man at this Distance: By what Means? By means of the General, for the general Lump seen by you, even when his Back is turned upon you, will make you presently know him.

## XI.

**I** Now come to say something concerning the Nature and Virtue of Lights and Shades: There are no Things in Nature which can be distinguished by us, in a lesser or further Distance from us; nor can it be expressed by the Art of Drawing, without this Knowledge, for without Dark and Light, nothing resembles what it ought to do, for it is that, which gives a Being and Representation to all Things. To prove this, draw a Counterfeit upon a white Paper, with black Chalk, when finished it is like the Person, and judged to be well drawn; here it may be asked, What Correspondence has black Chalk, wherewith you made your Shades, and the white Paper, by which the Light is represented with the Original, that is Life? To which I answer, It is not the black



black Chalk, nor the white Paper, nor any single Strokes drawn, but it is the Effect of the Lights and Shades in their proper Places, that represent Life itself to us, for it is impossible, that either a round Circle or Spot, of a flat Colour, should represent a Globe, except the Roundness, is given it by Light and Shadow.

## XII.

**Y**OUNG Practitioners or Learners, should by all Means use themselves to the best Manner of Drawing; that is, to finish their Work, plain, smooth, neat, and easy, to blend the Shades and Lights, so as to be lost the one in the other. This they must endeavour by indefatigable Pains, and although in the Beginning it will seem difficult, and their Performance displeasing; yet let not this discourage them from pursuing their Aim, for none are born Masters, and he that never did do ill, cannot expect ever to do well; one Day brings on another, and with it some Amendment, till you arrive to Perfection, which will be a Reward for all the Labour and Pains, you have taken in the Acquisition of this charming Art.

## XIII.

**A** Picture or Drawing that wants Perspective, is looked upon as irrational and dead; wherefore I shall inform the

young Practitioner what it is, and how to attain the Knowledge of that Science, so necessary in Designing and Painting.

Perspective is that which causes all Things contained in a Draught or Picture, to come forward, or sink backward, and causes them from the first to the last, to stand in their due and proper Places; as also the *Vacuum* or Emptiness between Body and Body, to go from you, or come forward naturally to the Eye, as though it were accessible. And as a real Perspective shews the Distance which every Arch or Pillar has, the one after the other, as also the standing of People in their proper and singular Places; so likewise in a Draught or Picture, by the Diminution of Light and Dark, the Distance must be observed agreeable to the appropriated Declination; and every Draught or Picture, whether after Nature or Plaster of Paris, you must well observe what appeareth forwards or backwards; and how one Thing follows another. This is one of the most difficult Studies belonging to the Art of Drawing and Painting, wherefore a Practitioner ought to inform himself in Time, either by the Instruction of a Master, or by reading of Books of Perspective.

## XIV.

**H**AVING gone through the principal Properties belonging to the Art of Drawing, it will now be requisite to sum up what has been said, for making your Work compleat and perfect.

1. In your rough Sketch observe to bring in a good Spirit, free and pleasing to the first View.

2. Correct the first rough Draught in the drawing it over again, and accustom yourself in representing the Shadows and Touches with the Coal, in order to be certain in the Position of your Figures.

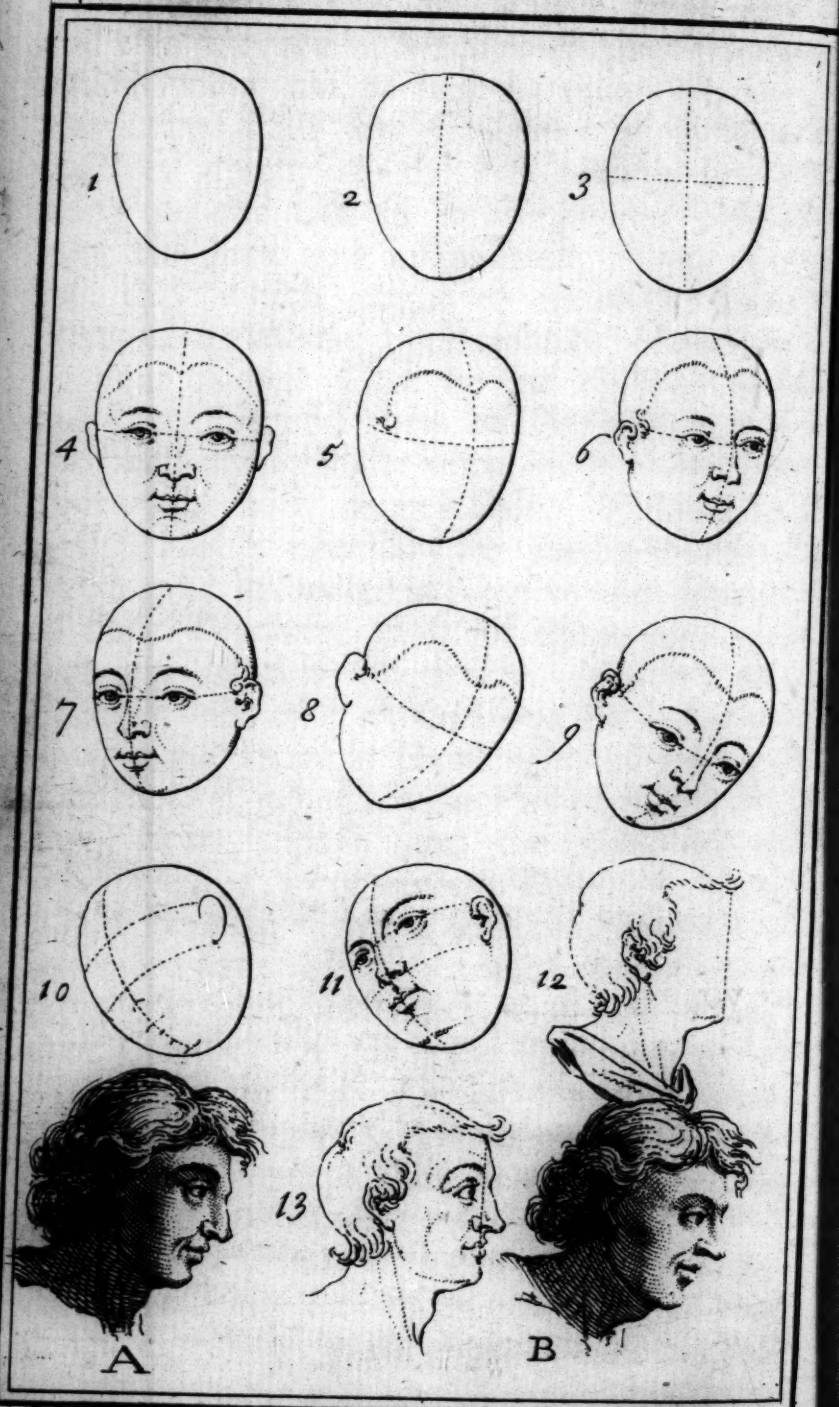
3. Having compleated your Design as far as relates to the use of Charcoal, then draw with either your Pen or Pencil, with diligent Care, the Out-lines, endeavouring to keep or bring in, all the Beauties, Comeliness, and Gentility of the Figures; taking particular Care and Diligence to observe and keep the Bendings and Motions of the Body, and the easy displaying of the Foldings of a Garment, in their Comeliness and genteel Disposition; for it often happens that by a small Bending, a whole Part of a Figure is entirely spoil'd. This is a Fault Youth are much addicted to, by observing those small Bendings too much, which they commonly make too big, and thereby deprive a Piece of that Beauty, which with a  
 G 6 little

little Precaution they might have preserved; and this puts me in Mind to caution young Practitioners not to rely so much on the Particulars, but the General, as I have observed already, in the Xth Article, for in being too attentive in finishing, and observing the little and insignificant Parts, you lose that which ought to make the most Shew of a masterly Performance; therefore let your chiefest Care be to observe and finish the General Parts to Perfection, for the small or particular ones, may be put in afterwards with more Ease. This is an Article highly necessary for young Practitioners to be instructed in; but to the Shame of their Teachers, most of them are kept ignorant in this Particular. Thus some Painters will take Abundance of Pains to draw a Face near at Hand with all its Deformities, if it has any, as Pits of the Small Pox, Scars, Spots, and the like, when otherwise, at a convenient Distance, they might have the General with the Particular, in a more agreeable Appearance than it then represents itself, and that with less Pains and Trouble; but this is the Case with many Pretenders in the Art of Painting; that they cannot draw a Portraiture to be any thing like, except they bring in all the Marks, Wrinkles, &c.

When you draw with red or black Chalk, take Heed your Strokes be not hard, or too sharp, especially in the light Parts, in the  
strong







strong shady Parts you may carry a bold stroke; always observe that in the shadowing of your Piece, the Strokes lose and vanish away, so that one might judge as if you had finished your Piece, without drawing the Circumference or out Lines; for thus it will be agreeable to Nature, where no Stroke can be seen; this you may observe in a Picture as well as in good Prints or Drawings.

It will happen that in Drawing between White and White, and against the Light, a Stroke or Out-line must be drawn, for to express the Draught, and distinguish it from the Ground, especially when drawn on white Paper; but this you should endeavour to shun as much as possible, and not do it except Necessity compel you to it, and you have no other Means left to avoid it; but as I cannot here speak of all the Causes incident to this Case, I will only exemplify one for the better Apprehension of young Practitioners, by the two Faces in the opposite Print.

The Face A as you plainly perceive, is drawn compleat with an Out-line Stroke, and the Face B only represents the Shadows that are underneath the Nose, Mouth, &c. The Question is, whether an Error is committed in the Face B, which might by the Out-line of the Face A be amended. I for my Part say no, but on the contrary I observe in the Face B a singular Curiosity and Beauty,

Beauty, where White against White makes a Termination without a circumferent Stroke.

Apprehending well this Example, you will improve it in your Drawings, and gain thereby a singular and accomplished Manner.

What I have said on this Head, is to be observed with due Caution, for as a rough Sketch only consists in circumferent Lines or Strokes, nevertheless Dexterity gives it a singular Beauty; you may by this Rule apprehend how to work on coloured Paper, where by the Heightnings, you may do much, and save many Strokes, you are obliged to express on white Paper.

## XV.

**I** Now come to the finishing Part; here you must not childishly or apishly imitate Stroke for Stroke, but observe the Intent of the Master, in his Expressions, Dispositions, Shades and Lights in his Figures.

If you draw a Face after a Picture, or after Life, observe the Passions and Physiognomy thereof: Take Notice by what Strokes, Touches, Turnings, Shades, or otherwise, such a Face is made to look sorrowful or merry, crying or laughing, old or young, wild or modest, foul or clean, homely or beautiful; and by observing this, you will not only follow the same  
Strokes



Strokes, Touches, and Shades, as near as possible, to express the same Actions and Passions, but also you will retain the same in your Mind, and understand it with a well grounded Knowledge.

When you begin to finish your Draught, take Heed you make not the Shades at first so hard or deep as they must be when finished; you may easily bring them to be darker, but not so to make them lighter. Acquire a good Judgment in disposing your Shades, so that they may sling Things either backwards or forwards. For whatever you draw with, let it be Red Lead, *Indian Ink*, Black Chalk, &c. You must express one extream Dark or Light, and therefore accustom yourself from your beginning to draw, to shadow very light and sweet, faint and even, and bring in the Perspective of Darkeness as much as possible; and by observing this, you will find yourself seldom deceived but gain Honour and Applause by your Performance.

Be careful to keep your Draught in one even and equal Condition, so that it may not appear as if composed of dark and light Spots; but let the Lights and Shades correspond and agree together, the lesser dark with the faint, and the faint with stronger Lights, otherwise your Work will presently incline to hardness and stiffness; which, if you examine Life, you will never meet with there.

When

When you draw on coloured Paper, after a Print or Draught, observe the even Likeness of Dark and Light, keeping the great Parts of Lights and Shadows, and the small intermixt Parts in the same Manner, that the greater may always have the Pre-dominancy over the less.

I shall conclude with advising young Practitioners to observe in all their Performances a true Symetry and Proportion, especially in all the Parts of a human Figure. Let them first well be Master of every Particular, for it is the A B C, or Alphabet, which when well learned, is easily joined together into Words; and he who can delineate well, the Eyes, Nose, Mouth, Ears, &c. will readily form a well proportioned Face, and after he has used himself to draw Hands, Arms, Legs, &c. he will easily compile a whole Body.

There are indeed several eminent Painters, who have in their Writings endeavoured to teach young Practitioners, the Art of true Proportion and Symetry, by Geometrical and Perspective Rules, how to form an Oval out of a Circle, a Perpendicular into a Square, according as the one or other Object is representing itself to ones Eyes; but as this Way of proceeding is very tedious, and likely to deter young Beginners, a fertile Genius will, like many other great Masters, advance in his Performances by more easier Steps, and form

true

true Idea in his Conception of Nature itself.

In relation to the true Symetry of the Human Body, it is to be admired, that from the Dimension of a Toe or Finger, the whole corporeal Substance may be demonstrated; so that three Sculptors in three different Places, having agreed on the true Measure of the Height, may work on one Statue, and when the Limbs are brought and fixed together, will make a perfect Image according to Art.

A Man that is well proportioned is eight times as high as his Head, that is, from the Hair of his Forehead to his Chin; his Face is three Noses long, and his Foot is one Fifth of his Length.

It would seem incredible to some People; did their own Experience not convince and satisfy their Curiosity, without any Cost or Charge, that a Thread which reaches three times about the End of the middle Finger, should be just so long as to take in the Compass of ones Wrist; and that six times of that Length, is the Measure about ones Waste, over the Navel; this may be easily tried by winding a Thread six Times about the Wrist, and then measuring the Waste.

A Thread which goes round ones Forehead, will also reach from the Chin behind the Neck; and it is remarkable, that by extending ones Hands and Arms as far as one can, the two Ends of the middle Fingers will

will determine ones Height, and a Man placed in that Posture, will describe a Quadrant, whose Centre is the Privy Parts.

Also if a Man extends his Hands and Feet, in the Figure of a St. *Andrew's* Cross, and fixes one End of the Compass to the Navel, and the other to the extream Parts, it will take the utmost Parts of the Hands and Feet in the same Circle. The Length of the Face and ones Hand are equal; as are the Height of the Forehead, the Length of the Nose, the Ears, the Thumb, and the Space from under the Nose to the Chin. It is observable, that all that is doubled, is in true Order on each Side, and all that is single in the Middle of the Body. If a Man rests on one Leg, a Plumb Line must fall from over his Forehead, Nose and Navel, to his Feet; if he sits, he makes with his Knees and Back a direct Angle.

Here I cannot omit a Question, *viz.* What were the proportionable Joints and Features of the great *Colossus* at *Rhodes*, the whole Height whereof was 120 Foot?

It does appear by this Height that the Trunk was 20 Foot wide, the Face 12 Foot long, and his Nose and Thumbs each 4 Foot long. From such like Observations we may inform ourselves of many Things in Antiquity, by comparing and calculating the Dimensions of one Part to the other, and thus find out the true Proportion.

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The Usefulness and Use of  
P R I N T S.

**T**HAT which I now am about to treat upon is concerning *Prints*, the Invention whereof is allow'd, by all Lovers of Art and Ingenuity, to be one of the happiest Productions of latter Ages.

*Prints* are in our Age arriv'd to so high a Degree of Perfection, and good Gravers have given us so many on all sorts of Matters, that it may truly be said, they are the Depositories of all that is fine and curious in the World.

Their Origin was in the Year 1460, and arose from one *Maso Finiguerra*, a Goldsmith of *Florence*, who grav'd his Plate, when casting some off in melted Sulphur, he perceiv'd that what came out of the Mould was mark'd with the same *Prints* as his Plate, by the Black which the Sulphur had taken from his Graving: He try'd to do as much on Silver Plates with wet Paper, by rouling it smoothly with a Rouler, which also succeeded.

This Novelty tempted *Baccio Baldini*, a Goldsmith of the same City, to try whether he

he could do the same, and his Success occasion'd him to engrave several Plates of *Sandro Boticello's* Invention and Design, and upon this *Andrew Mantegna*, who was at *Rome* at that time, set about engraving some of his own Pieces.

The Knowledge of this Invention getting into *Flanders*, *Martin of Antwerp*, then a famous Painter, engrav'd Abundance of Plates of his own Invention, and sent several *Prints* into *Italy*, which were mark'd thus, *M. C. Vasari* in the Life of *Marco Antonio*, a Painter, gives an Account of the greatest part of his Subjects, of which there was one amongst the rest, (the Vision of St. *Antony*) that pleas'd *Michael Angelo*, then very young, so well, for the Invention of it, that he colour'd it. After *Martin of Antwerp*, *Albert Durer* began to appear, and gave the World an infinite Number of fine *Prints*, as well in Wood as in Copper, all which he sent to *Venice* to be sold.

*Marco Antonio*, who happen'd at that time to be there, was so ravish'd with the Beauty of these *Prints*, that he copy'd Six and Thirty of them, which represented our Saviour's Passion, and these Copies were receiv'd at *Rome* with so much the more Admiration, by how much the more they were finer than the Originals. At the same time *Hugo du Carpi*, an *Italian* Painter of a mean Capacity, but of a Wit apt for Invention, found out by means of several Plates

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of Wood, the way how to make *Prints* resemble Designs of *Claro Oscuro*, and some Years after the Invention of *Etching* was dicover'd, which *Parmegiano* soon made use of.

These first *Prints* drew the Admiration of all that saw them for their Novelty, and the skilful Painters who work'd for Glory, were willing to use them to spread their Works over the World. *Raphael*, among others, employ'd the famous *Marco Antonio* to engrave several of his *Pictures* and *Designs*, and those admirable *Prints* were so renown'd, that they carry'd the Name of *Raphael* through the World. A vast number of Gravers have made themselves famous, since *Marco Antonio*, in *Germany*, *Italy*, *France*, and the *Low Countries*, and have publish'd as well by Graving as Etching, an infinite number of *Prints* on all sorts of Subjects, as well Histories, Fables, Emblems, Devices, Medals, Animals, Landskips, Flowers, Fruits, as in general all the visible Productions of Art and Nature.

There is no body, of what Condition or Profession soever, but may profit very much by inspecting into Prints. Divines, Philosophers, Soldiers, Travellers, Geographers, Painters, Sculptors, Architects, Gravers, Lovers of the *Fine Arts*, all that are curious in History or Antiquity, and in short, all who having no particular Profession,

sion; Men of Honour and Fortune, can adorn their Minds with the Knowledge of those Things, that may render them the more worthy of Esteem.

It is not pretended that Persons are oblig'd to see all the *Prints* that have been publish'd, to know how to profit by them; the infinite Number of them presenting at once so many different Ideas to a Man's View, will rather confound than inform him: Those only, who are born with a great and a clear *Genius*, who have been us'd, for some time, to the Sight of so many different Things, can make them profitable to them, and see them all without Confusion.

Every particular Man may chuse those Subjects that are most proper for him, that may either refresh his Memory or strengthen his Judgment, in which he should be directed by the Inclination he has for Things of his own *Goût* and Profession.

As for Example, nothing is more suitable to Divines than *Prints* which relate to the Sacred History of the Old and New Testament, and every thing which discovers the Exercise, or the Persecution of the primitive Christians: The *Antique Basso Relievo's*, which in many Places inform us of the Ceremony of the Heathen Worship: In short, any thing that has relation to our own, whether it be Sacred or Profane.

For



For Philosophers: All the Demonstrative Figures, which relate not only to the Experiments of Physick, but all that may encrease their Knowledge in natural Things.

For those that are bred up to War: The Plan and Elevation of fortify'd Cities, the order of Battles, and Books of Fortification, of which the demonstrative Figures are the greatest Part.

For Travellers: The particular Views of Palaces, of Cities, and considerable Places, to prepare them for the Things they are to see, or to preserve the Ideas of those they have seen.

For Geographers: The Maps and Plans necessary in their Profession.

For Painters: Every Thing that may strengthen them in their Art, as the *Antique* Pieces, and those of *Raphael* and *Caracci* for the *good Gout*, Correctness of Design, the Dignity of Manner for the choice of the Hairs of the Head, the Passions of the Mind, and the *Attitudes*: Those of *Correggio* for *Grace* and Delicacy of the *Expressions*; those of *Titian*, *Bassan*, and the *Lombards* for the Character of Truth, for the simple Expressions of Nature, and above all, for the *Gout* of *Landskips*: Those of *Rubens*, for the Grandeur and Magnificence of his Invention, and the Artifice of *Claro Oscuro*. In short those that, tho' they may

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be

be defective in some particular part of them, may yet have something in them singular and extraordinary, for the Painters may draw a considerable Advantage from all the different Manners of those that have gone before them, who are, as so many Flowers, from whence, like the Bees, they may suck a Juice, which incorporating with their proper Substance, will bring forth such Works as are useful and agreeable.

For Sculptors: Statutes, *Basso Relievo's*, Medals, and other *Antique* Works, those of *Raphael*, *Polidoro*, and the whole *Roman* School.

For *Architects*: The Books that concern their Profession, and that are full of demonstrative Figures of the Invention of their Authors, or copy'd from the *Antique*.

For *Gravers*: A Collection of Pieces of different Manners, as well graved as etch'd. This Collection should also serve to shew them the Progress of Graving, from *Albert Durer* to the Gravers of our own Times, which will include the Works of *Marco Antonio*, *Cornelius Cort*, the *Caracci*, *Sadelers*, *Pontius*, *Bolsvert*, *Goltius*, *Muler*, *Vosterman*, *Vischer*, and a great many more that I have not named, who had a particular Character, and who by different Ways, strove all of them to imitate either Nature, when they did something of their own Invention, or Pictures of different Manners, when

when they only aimed at the Faithfulness of Imitation. In comparing thus the Works of all these Masters, they may judge which of them understood best the Management of their Tools, of Light, and the usefulness of Harmony, as it relates to *Claro Oscuro*; which of them in their Operations reconciled Delicacy and Force best, and in their Productions were most sensible and exact, that making a good Use of these Lights, they may have the laudable Ambition to equal or surpass these skilful Masters.

For the Curious in History and Antiquity: Every Thing that has been engraven belonging to sacred or profane History, the Fable; antique *Basso Relievo's*, the *Trajan* and *Antonine* Pillars, the Books of Medals and Stones engraved, and several Prints that may help them in the Knowledge of those Things they would know, or to keep those they know already in their Memory.

In short, for those that to be more happy, and more Gentleman-like, would form their *Goût* by the Study of good Things, and have a reasonable Tincture of the *fine Arts*, nothing is more necessary than good *Prints*: Their Sight, with a little Reflection, will readily and agreeably inform them of every Thing that may exercise their Reason, and strengthen their Judgment. They may fill their Memory with the most curious Things of all Times, and all Countries, and in learning the different Histories, learn the

several Manners of Painting: They will judge readily, by the Facility with which they may open a few Leaves, and so compare the Productions of one Master with those of another, and by this means, in sparing their Time, they will spare their Expence also; for it is almost impossible to put the Pictures of as many Masters together in a Room, as will suffice to form a perfect Idea of the Work of each Master, and when at a vast Charge, a Man has filled a large Chamber with Pictures of different Manners, he cannot have above two or three of each, which is not enough to enable him to make a nice Judgment of the Character of the Painter, or the Extent of his Capacity; whereas by means of *Prints*, one may easily see the Works of several Masters on a Table, one may form an Idea of them, judge by comparing them one with another, know which to chuse, and by practising it often, contract a Habit of a good Taste, and a good Manner, especially if we do it in the Company of any body, that has Discernment in these Things, and can distinguish what is good, from what is but indifferent.

Such as have any Passion for the *fine Arts* take a regular Method in their Collections; they do it by the Painters and their Disciples. In the *Roman School* they place *Raphael*, *Michael Angelo*, their Disciples, and their Contemporaries. In that of  
*Venice,*



*Venice, Giorgione, Titian, the Bassani, Paolo Veronese, Tintoret, and other Venetians. In that of Parma, Corregio, Parmegiano, and those that followed their Goût. In that of Bologna, the Carracci, Guido Diminichino, Albani, Lanfranco and Guerchino. In that of Germany, Albert Durer, Holben, the little Masters, William Baur, and others. In that of Flanders, Otho Venius, Rubens, Vandike, and those that practised their Rules. In the same Manner they put the Masters of the French School, and those of other Countries in their several Classes.*

Others collect their *Prints* by the Gravers, without Respect to the Painters: Others, by other Fashions, and indeed it is reasonable that every one should have Liberty to do in this what seems to him to be useful and agreeable.

Tho' one may at any Time, and in any Age, benefit ones self by the Sight of *Prints*, yet Youth is more proper for it, than any other Part of Man's Life, because Memory is the Gift of Childhood, and while Persons are young, they ought to make Use of it as a Magazine, to lay up Things, that may contribute towards forming their Judgment.

If the Ancients had had the same Advantage in this as we have, and if they had, by means of the Prints, transmitted what they had done, that was fine and curious, to Posterity, we should have distinctly  
known

known Abundance of Things, of which we have but confuted Ideas in History; we should see the stately Monuments of *Memphis* and *Babylon*, and the Temple of *Jerusalem* which *Solomon* built with so much Magnificence; we should make a Judgment of the Building of *Athens*, *Corinth*, and old *Rome*, with more Grounds and with more Certainty than we now can by the poor Remains that are left of them. *Pausanias*, who has made such an exact Description of *Greece*, would have accompanied his Discourses with demonstrative Figures, which might have been handed down to us, and we might have seen with Pleasure, not only the Temples and Palaces, as they were in their Perfection, but we should also have inherited from the ancient Workmen the Art of good building. 'Tis for want of these Means that the Machines of *Archimedes* and the elder *Hiero* are lost, and the Knowledge of *Dioscorides's* Plants, as also, of several Animals, and of a great many of the curious Productions of Nature, which the Studies and Meditations of the Ancients discovered: But not to trouble ourselves any longer in grieving for the Loss of Things which we can't recover, let us profit ourselves by those *Prints* that we have amongst us.

F I N I S.



A  
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O F T H E

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